National Library
of Canada

Acquisitions and
Bibliographic Services Branch

395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale
du Canada

Direction des acquisitions et
des services bibliographiques

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file Votre référence

Our file Notre référence

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

Canada

UNIVERSITY OF ALBERTA

The Use of Imported and Domestic Marble on the Interior of Roman Homes: Oppido Lucano—A Case Study

BY

Jane E.A. Flower-Gyepesi ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfullment of the requirements for the degree of Master of Arts.

IN

Classical Archaeology

Department of Classics

Edmonton, Alberta
Fall 1994

National Library
of Canada

Acquisitions and
Bibliographic Services Branch

395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale
du Canada

Direction des acquisitions et
des services bibliographiques

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file Votre référence

Our file Notre référence

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-94854-X

Canada

Name Jane E.A. Flower-Gyepesi

Dissertation Abstracts International is arranged by broad, general subject categories. Please select the one subject which most nearly describes the content of your dissertation. Enter the corresponding four-digit code in the spaces provided.

HISTORY, Ancient
SUBJECT TERM

0 5 7 9
SUBJECT CODE

U·M·I

Subject Categories

THE HUMANITIES AND SOCIAL SCIENCES

COMMUNICATIONS AND THE ARTS

Architecture	0729
Art History	0377
Cinema	0900
Dance	0378
Fine Arts	0357
Information Science	0723
Journalism	0391
Library Science	0399
Mass Communications	0708
Music	0413
Speech Communication	0459
Theater	0465

EDUCATION

General	0515
Administration	0514
Adult and Continuing	0516
Agricultural	0517
Art	0273
Bilingual and Multicultural	0282
Business	0688
Community College	0275
Curriculum and Instruction	0727
Early Childhood	0518
Elementary	0524
Finance	0277
Guidance and Counseling	0519
Health	0680
Higher	0745
History of	0520
Home Economics	0278
Industrial	0521
Language and Literature	0279
Mathematics	0280
Music	0522
Philosophy of	0998
Physical	0523
Psychology	0525
Reading	0535
Religious	0527
Sciences	0714
Secondary	0533
Social Sciences	0534
Sociology of	0340
Special	0529
Teacher Training	0530
Technology	0710
Tests and Measurements	0288
Vocational	0747

LANGUAGE, LITERATURE AND LINGUISTICS

Language	
General	0679
Ancient	0289
Linguistics	0290
Modern	0291
Literature	
General	0401
Classical	0294
Comparative	0295
Medieval	0297
Modern	0298
African	0316
American	0591
Asian	0305
Canadian (English)	0352
Canadian (French)	0355
English	0593
Germanic	0311
Latin American	0312
Middle Eastern	0315
Romance	0313
Slavic and East European	0314

PHILOSOPHY, RELIGION AND THEOLOGY

Philosophy	0422
Religion	
General	0318
Biblical Studies	0321
Clergy	0319
History of	0320
Philosophy of	0322
Theology	0469

SOCIAL SCIENCES

American Studies	0323
Anthropology	
Archaeology	0324
Cultural	0326
Physical	0327
Business Administration	
General	0310
Accounting	0272
Banking	0770
Management	0454
Marketing	0338
Canadian Studies	0385
Economics	
General	0501
Agricultural	0503
Commerce-Business	0505
Finance	0508
History	0509
Labor	0510
Theory	0511
Folklore	0358
Geography	0366
Gerontology	0351
History	
General	0578
Ancient	0579
Medieval	0581
Modern	0582
Black	0328
African	0331
Asia, Australia and Oceania	0332
Canadian	0334
European	0335
Latin American	0336
Middle Eastern	0333
United States	0337
History of Science	0585
Law	0398
Political Science	
General	0615
International Law and Relations	0616
Public Administration	0617
Recreation	0814
Social Work	0452
Sociology	
General	0626
Criminology and Penology	0627
Demography	0938
Ethnic and Racial Studies	0631
Individual and Family Studies	0628
Industrial and Labor Relations	0629
Public and Social Welfare	0630
Social Structure and Development	0700
Theory and Methods	0344
Transportation	0709
Urban and Regional Planning	0999
Women's Studies	0453

THE SCIENCES AND ENGINEERING

BIOLOGICAL SCIENCES

Agriculture	
General	0473
Agronomy	0285
Animal Culture and Nutrition	0475
Animal Pathology	0476
Food Science and Technology	0359
Forestry and Wildlife	0478
Plant Culture	0479
Plant Pathology	0480
Plant Physiology	0817
Range Management	0777
Wood Technology	0746
Biology	
General	0306
Anatomy	0287
Biostatistics	0308
Botany	0309
Cell	0379
Ecology	0329
Entomology	0353
Genetics	0369
Limnology	0793
Microbiology	0410
Molecular	0307
Neuroscience	0317
Oceanography	0416
Physiology	0433
Radiation	0821
Veterinary Science	0778
Zoology	0472
Biophysics	
General	0786
Medical	0760

EARTH SCIENCES

Biogeochemistry	0425
Geochemistry	0996
Geodesy	0370
Geology	0372
Geophysics	0373
Hydrology	0388
Mineralogy	0411
Paleobotany	0345
Paleoecology	0426
Paleontology	0418
Paleozoology	0985
Palynology	0427
Physical Geography	0368
Physical Oceanography	0415

HEALTH AND ENVIRONMENTAL SCIENCES

Environmental Sciences	0768
Health Sciences	
General	0566
Audiology	0300
Chemotherapy	0992
Dentistry	0567
Education	0350
Hospital Management	0769
Human Development	0758
Immunology	0982
Medicine and Surgery	0564
Mental Health	0347
Nursing	0569
Nutrition	0570
Obstetrics and Gynecology	0380
Occupational Health and Therapy	0354
Ophthalmology	0381
Pathology	0571
Pharmacology	0419
Pharmacy	0572
Physical Therapy	0382
Public Health	0573
Radiology	0574
Recreation	0575
Speech Pathology	0460
Toxicology	0383
Home Economics	0386

PHYSICAL SCIENCES

Pure Sciences

Chemistry	
General	0485
Agricultural	0749
Analytical	0486
Biochemistry	0487
Inorganic	0488
Nuclear	0738
Organic	0490
Pharmaceutical	0491
Physical	0494
Polymer	0495
Radiation	0754
Mathematics	0405
Physics	
General	0605
Acoustics	0986
Astronomy and Astrophysics	0606
Atmospheric Science	0608
Atomic	0748
Electronics and Electricity	0607
Elementary Particles and High Energy	0798
Fluid and Plasma	0759
Molecular	0609
Nuclear	0610
Optics	0752
Radiation	0756
Solid State	0611
Statistics	0463

Applied Sciences

Applied Mechanics	0346
Computer Science	0984
Engineering	
General	0537
Aerospace	0538
Agricultural	0539
Automotive	0540
Biomedical	0541
Chemical	0542
Civil	0543
Electronics and Electrical	0544
Heat and Thermodynamics	0348
Hydraulic	0545
Industrial	0546
Marine	0547
Materials Science	0794
Mechanical	0548
Metallurgy	0743
Mining	0551
Nuclear	0552
Packaging	0549
Petroleum	0765
Sanitary and Municipal	0554
System Science	0790
Geotechnology	0428
Operations Research	0796
Plastics Technology	0795
Textile Technology	0994

PSYCHOLOGY

General	0621
Behavioral	0384
Clinical	0622
Developmental	0620
Experimental	0623
Industrial	0624
Personality	0625
Physiological	0989
Psychobiology	0349
Psychometrics	0632
Social	0451

University of Alberta
Edmonton
Canada T6G 2R6

Department of Accounting and
Management Information Systems
Faculty of Business

2-32C Faculty of Business Building, Telephone (403) 492-7513
Fax (403) 492-3325
Bitnet: USERCARJ@MTS.UCS.UALBERTA.CA

Contemporary Accounting Research
Recherche Comptable Contemporaine

June 7, 1994

Publications Department
Edizioni dell'Elefante
Piazza dei Caprettari 70
Roma
Italia

Dear Sir or Madam:

I am in the process of writing a thesis on Roman decorative marble use as the final requirement for my Master of Arts degree.

I am wondering if you might grant me, by signing this form in the box below, permission to reprint the following plates from Raniero Gnoli's book entitled "Marmora Romana".

Photos 90, 91, 121, 123, 124, 125, 126, 129, 134, 198, 201, 203, and 204

As the thesis is to be submitted in September, I would appreciate receiving a response as soon as possible. I have included a self-addressed label for your convenience.

Thank you for your assistance.

Sincerely,

Jane Flower-Gyepesi
Graduate Student, Dept. of Classics

PERMISSION GRANTED

EDIZIONI DELL'ELEFANTE S.r.l.
Signature

Roma 8 Luglio 1994
Title and Date

University of Alberta
Edmonton

Canada T6G 2R6

Department of Accounting and
Management Information Systems
Faculty of Business

2-32C Faculty of Business Building, Telephone (403) 492-7513
Fax (403) 492-3325
Bitnet: USERCARJ@MTS.UCS.UALBERTA.CA

Contemporary Accounting Research
Recherche Comptable Contemporaine

19 August, 1994

Publications Department
Edizioni Panini spa.
Viale Emilio Po n. 380
41100 Modena (ITALY)

ATTN MRS.
JANE FLOWER-GYEPESI
DEPT. OF CLASSICS

Dear Sir or Madam:

I am in the process of writing a thesis on Roman decorative marble use as the final requirement for my Master of Arts degree.

I am wondering if you might grant me, by signing this form in the box below, permission to reprint the following plates from Andrea Carandini's (ed.) book entitled "Settefinestre".

Plate 69 - Peristilio (ambiente 14)
Plate 71 - Pompei (Casa del Fauno)
Plate 73 - Sala corinzia (ambiente 30)

As the thesis is to be submitted in September, I would appreciate receiving a response as soon as possible. I have included a self-addressed label for your convenience.

Thank you for your assistance.

Sincerely,

Jane Flower-Gyepesi
Graduate Student, Dept. of Classics

PERMISSION GRANTED

Sandro Chierici
Signature

FRANCO COSIMO
PANINI EDITORE 2/9/94
Title and Date

P.S.
I sent a copy by fax to
the University.
Best wishes
Sandro Chierici

01

ISTITUTO POLIGRAFICO E ZECCA DELLO STATO
P. VERDI, 10 - 00198 Roma. Tel (06) 85081 Telefax (06) 85082517 - Telex 611008 PZSRC

TELEFAX

Roma, 7.9.1994

Fax N. 001 403 492.3325

da Avv. Fausto Fontecedro, Editorial Director

a: Ms. Jane Flower-Gyepesi, Graduate Student, Dept. of Classics

University of Alberta, Edmonton, Canada **URGENT**

Dear Ms. Flower Gyepesi,

following to your kind request, I am glad to grant my permission to reproduce in your M.A thesis on Roman decorative marble use the following plates taken from Scavi di Ostia vol. 4:

Plates 38, 49, 334, 343, 368, 388, 402, 407 and 409

You are kindly requested, however, to acknowledge each selection in the standard scholarly manner.

Best regards.

Avv. Fausto Fontecedro
Editorial Director

Numero di pagine (compreso la presente): 1

In caso di ricezione imperfetta chiamare il N.: (06) - 85082272 -

THE BRITISH SCHOOL AT ROME
ACCADEMIA BRITANNICA DI ARCHEOLOGIA, STORIA E BELLE ARTI

PLEASE REPLY TO:
The British School at Rome
c/o Research School of Archaeology
(Broomspring Lane Building)
The University of Sheffield
SHEFFIELD S10 2TN
Tel/Fax: 0742-750986

Ms Jane Flower-Gyepesi
Graduate Student - Classics
c/o Department of Accounting and Management
Information Systems
2-32C Faculty of Business Building
University of Alberta
Edmonton
CANADA
T6G 2R6

1 August 1994

Dear Ms Flower-Gyepesi,

I am replying to your letter of July 26, 1994, sent by fax, which included copies of your two letters of 7 June, 1994.

I am pleased to inform you that the British School at Rome grants you permission to use the following illustrations in your thesis on Roman decorative marble use for your Master of Arts degree:

Plates XXIV (a) and XXIX (b) from M. Aylwin Cotton and G.P. R. Métraux, *The San Rocco Villa at Francolise*.
Fig. 3 (page 14; "Principal sites mentioned in the text") and Fig. 140 (page 152: "Major quarries of decorative stones in the Roman world") from H. Dodge and B. Ward-Perkins (eds), *Marble in Antiquity. Collected Papers of J.B. Ward-Perkins.*

Permission is subject to due acknowledgement being made to the original source of the illustrations in your thesis, and is granted for use in your thesis only.

Yours sincerely,

Gillian Clark

Gillian Clark (Dr)
Publications Manager

PIAZZALE W. CHURCHILL, 5 (GIÀ VIA GRAMSCI 61), 00197 ROMA, ITALIA
TELEFONI: UFFICIO (06) 3230743, RESIDENTI (06) 3221424 - FAX (06) 3221201

REGISTERED CHARITY NO. 314176

UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR: Jane Elizabeth Anne Flower-Gyepesi

TITLE OF THESIS: The Use of Imported and Domestic Marble on the Interior of Roman Homes: Oppido Lucano—A Case Study

DEGREE: Master of Arts in Classical Archaeology

YEAR THIS DEGREE GRANTED: 1994

Permission is hereby granted to the University of Alberta Library to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific research purposes only.

The author reserves all other publication and other rights in association with the copyright in the thesis, and except as hereinbefore provided neither the thesis nor any substantial portion thereof may be printed or otherwise reproduced in any material form whatever without the author's prior written permission.

Jane E.A. Flower-Gyepesi
9503-95 Street
Morinville, Alberta
T8R 1H9

October 5, 1994
Date

"Cicero (de Off.I 138) later criticized Scaurus not for the luxuriousness of his house, but because he was not equal to it: dignitas should be adorned by a house, not drawn from it."

J. Clayton Fant

UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "The Use of Imported and Domestic Marble on the Interior of Roman Homes: Oppido Lucano—A Case Study" submitted by Jane Flower-Gyepesi in partial fulfillment of the requirements for the degree of Master of Arts in Classical Archaeology.

David C. Johnson
Dr. David C. Johnson, Chair/Examiner

Helena Fracchia
Dr. Helena Fracchia, Supervisor

Maurizio Gualtieri
Dr. Maurizio Gualtieri, Member

Robert Buck
Dr. Robert Buck, Member

Dr. Glenn Gunhouse, Member

Sept. 29 1994
Date

Abstract

This paper focuses on the issue of decorative marble use in Roman homes, using the University of Alberta Department of Classics excavation site in Oppido Lucano as a case study. Recent work on Roman marble use has focused largely on the social, economic, and historical importance of the Roman marble bureau in Italy during the early years of the Empire. It was hoped that, through a thorough analysis of the marble pieces recovered from the Oppido Lucano site between 1989 and 1992, some conclusions may be drawn regarding the social and historical importance of the site.

Having analyzed over 175 different pieces of marble recovered from the site which included 11 different types of stone, and at least seven different "diagnostic" shapes, comparisons were made with other rural and urban contemporaneous villas. Imperial and provincial villas were excluded from the study. The results of the analyses proved that the Oppido Lucano site offered an extraordinary inventory of marble pieces unparalleled, as far as is currently known, in the archaeological record of central southern Italy.

Excavations at the site continue.

Acknowledgements

To my parents, David and Susan, and my husband and best friend, David, for their love, support, encouragement, and inspiration through the past few years. Without them, none of this would have been possible so, accordingly, it is to them that I dedicate this thesis.

I wish to express my gratitude to my thesis supervisor, Dr. Helena Fracchia, for her encouragement, support, and constructive criticism throughout the preparation of this thesis. I also wish to thank my chairman, Dr. David C. Johnson, and my committee members, Dr. Maurizio Gualtieri, Dr. Robert J. Buck, and Dr. Glenn Gunhouse, for their assistance, and insight. In addition, my heartfelt thanks are extended to Shelley Russell for spending many hours editing this text, and to Koni Macdonald for reproducing the photographs.

I am indebted to a number of colleagues, especially Leslie Dawson, Eve MacDonald, Joel Christensen, and Charmaine Gorrie, for collecting data from the site in my absence during the 1992 season. Without their meticulous record keeping, this analysis could not have been completed.

Table of Contents

List of Plates
List of Tables
List of Diagrams
List of Maps

1. Introduction 1

2. The Background Information 5
The Oppido Lucano Site 5
  Geography 6
  Archaeological Divisions 6
  Evidence from Area 3 7
  The Marble Catalogue 9
Quarries, Quarrying and the Roman Marble Trade 10
  The Quarries 10
  Quarrying and Commerce 11
  The Roman Marble Trade 12
  Supply and Demand - Or Just Demand? 13
  Acquisition and Transportation 14

3. The Catalogue: Marble Types 16
Carretin Marble 17
Cipollino Marble 18
Bigio Antico Marble 20
Lapis Lacedaemonicus Marble 21
Pavonazzetto Marble 23
Giallo Antico Marble 24
Porfido Rosso 25
Africano Marble 27
Rosso Antico Marble 28
Portasanta Marble 29
Unidentified Marble 29

4. The Catalogue: Marble Shapes 31
Type I - Horseshoe (Baseboard) 32
Type II - Trapezoid 34
Type III - Right Angle Triangle 36
Type IV - Circle 36

Type V - Square 37
Type VI - Rectangle "Thin" 39
Type VII - Rectangle "Thick" 41

5. **Comparative Evidence** **44**
Rural Roman Villas 45
  San Rocco Villa at Francolise 45
  The Via Gabina 49
  Settefinstre 51
  Gioiosa Ionica 52
  Mura di Santo Stefano near Anguillara Sabazia 53
Urban Rural Villas 55
  Ostia 56
  Pompeii 63
  Herculaneum 65
  La Villa di Livia a Prima Porta 67

6. **The Marble in Use** **69**
A Brief Review of the Comparative Evidence 69
The Amount of Evidence 70
  Presence of Porphyry 71
Transporting Marble to Oppido Lucano 73
Possible Floor Styles - Opus Sectile and Beyond 74
  The Evidence 74
  Pavimenta Scutulata 75
  Patterns in Opus Sectile 76
The Room 1 Pavement Hypothesis 77
  The Opus Sectile 77
  The Mosaic 80
  The Comparative Evidence 80
The Effect of the Pavement on the Interpretation of the Site 81
  The Importance of the Corridor 81
  Prior Evidence: Confirmation or Contradiction? 82
The Pavement Analysis Within the Context of the Site 83
Dating the Corridor 83
  Marble Exploitation Periods 83
  Recutting and Reusing 84
  Dating Room 1 85
The Importance of the Room and the Importance of the Owner 85

TABLE OF CONTENTS

7. Conclusion 88

Endnotes 90

Bibliography 92

Appendices 98

Catalogue 144

List of Plates

I. Sample of Cipollino marble

II. Sample of Bigio Antico marble

III. Sample of Lapis Lacedaemonicus marble

IV. Sample of Pavonazzetto marble

V. Sample of Giallo Antico marble

VI. Sample of Porfido Rosso

VII. Sample of Africano marble

VIII. Sample of Rosso Antico marble

IX. Sample of Portasanta marble

X. Sample of Bianco e Nero Antico marble

XI. Room A1 pavement from the San Rocco villa

XII. White marble border between the *tablinum* and the peristyle - from the San Rocco villa

XIII. Sample of *Pavimentum Scutulatum* floor from Settefinestre villa

XIV. Ostian pavement - Domus Sotto il Vicolo di Dioniso

XV. Ostian pavement - Domus con Portico di Tufo

XVI. Ostian pavement - Domus della Fortuna Annonaria

XVII. Ostian pavement - Domus di Amore e Psiche

XVIII. Ostian pavement - Domus del Protiro

XIX. Ostian pavement - Domus Reg. IV, IS III, 4

List of Plates continued

XX. Ostian pavement - Terme del Foro

XXI. Ostian pavements - Domus del Protiro and Domus delle Colonne (inlaid in larger mosaics)

XXII. Pompeiian pavement - Casa del Fauno

XXIII. Pavement from the Pantheon in Rome

List of Tables

1. Types of marble recovered from the Oppido Lucano villa site and their corresponding exploitation dates.

2. Sites from the 1964 Kahane & Ward-Perkins survey of the Via Gabina which contain decorative marble pieces in their catalogue.

List of Diagrams

A. Two trapezoidally shaped pieces laid together to form a right angle

B. Proposed original size of circular tile (piece 33)

C. Use of triangles to form square floor tile

D. Basic "square inlaid square" tile style

E. Plan diagram of *triclinium* floor from Widrig discussion of the Via Gabina

F. Diagram of floor at Villa di Livia a Prima Porta

G. Plans of commonly used *opus sectile* floor tiles

H. Diagram of floor tile using eight trapezoidally shaped pieces

I. Proposed example of an *opus sectile* floor tile from Oppido Lucano

J. Proposed diagram of Room 1 pavement from Oppido Lucano

K. Proposed use of the baseboard-style pieces

L. "Bee-hive" *Opus Sectile* pavement style

List of Maps

1. Major marble quarry sites around the Mediterranean area
2. Trench layout of Area 3 from the Oppido Lucano site
3. Distribution map of marble pieces in Area 3
4. The Oppido Lucano site in relation to comparative villas
5. Oppido Lucano site plan—Area 3

1

Introduction

From the columns of the Parthenon to the Prima Porta Augustus to Hadrian's elaborate villa at Tivoli, marble was used extensively as a decorative tool throughout antiquity. From architecture to sculpture and decoration, marble was the most revered working material, not only for its strength and durability but also for far more basic reasons. Marble was invariably beautiful, usually imported, and always expensive. Accordingly, anything built with, carved from, or decorated with marble assumed similar, desirable characteristics. Consequently, marble was highly demanded by those with a taste for luxury.

During the Roman period, marble remained a favoured decorative tool for interior design, used on both walls and floors to achieve the ultimate impression of luxury. Nearly every introductory source on Roman art and architecture refers to elaborate marble interior decoration in public buildings (such as the Pantheon, Basilica Aemilia [in renovation phase], and Temple of Mars Ultor) and private Imperial palaces and villas (such as Hadrian's villa at Tivoli). Marble displays in prominent, public places signified luxury, wealth, power, and conquest to society at large (Fant 1988; 1993). Emperors had statues and monuments carved from the stones of foreign lands to symbolize eternally their conquest over "lesser forces."[1] Marble symbolized to the Roman people all that was strength. It hardly seems strange, therefore, that the Romans strove to exhibit in their own homes the kind of luxury associated with emperors and kings. In the later centuries B.C., when marble was still relatively scarce in Rome, homeowners attempted to present an "illusion of grandeur" by using Pomepiian first-style wall painting to give the impression of marble wall veneering and coloured local limestone to imitate expensive polychrome *opus sectile* paving. Clearly, in the Roman social consciousness, much importance was placed on outward impressions.

Roman domestic interior marble decoration began with the elite, such as M. Aemilius Scaurus, Lucius Crassus, and M. Aemilius Lepidus (Henig 1983; Fant 1988), before the passion for such decoration filtered down to the general public. It appears as though ostentatious displays of interior decoration reflected directly upon the villa's owner. Indeed, it was that belief which spurred Cicero (deOff. I. 138) to comment that "*dignitas* should be adorned by a house, not drawn from it" (Fant 1993, 147). Pliny the Elder (NH 36.4) also "rail[ed] not simply at *luxuria*, but its association with the politics of self-aggrandizement" (Fant 1993, 146). Nonetheless, despite the criticism, it remains clear that "displaying imported marbles was still an effective shorthand display of wealth, whether it was in public, or in one's *domus* (which was still far from private in the modern sense, since the atmosphere of a political clubhouse pervaded a powerful man's atrium)" (Fant 1993, 146). It appears as though "marble made a particularly appropriate symbol of wealth and power because it was expensive, imported and unnecessary" (Fant 1988, 149).

As the passion for marble decoration increased, it spread through the cities to the peripheral rural centers. However, there has been little excavation of marble in private villas outside Rome and, where such marble has been excavated, little analysis of its use. The absence of documented evidence of this marble use appears to be more an archaeological oversight than anything else. A case study of such decorative marble use comes from a villa site currently under excavation at Masseria Ciccotti near the modern town of Oppido Lucano in the province of Lucania. Through three seasons of excavation, the residential area of the site has yielded a large amount of fragmented imported marble, suggesting that it was used decoratively somewhere in the building. What follows is an analysis of those pieces and the Oppido Lucano site set in the context of current scholarly research on marble use.[2] The results seem to indicate that social awareness of the importance of self-aggrandizement had spread much farther into the provinces of Italy than previously thought. The owner of the villa near Oppido Lucano clearly wanted to demonstrate to his neighbours his social importance, his wealth, and his power. Inadvertently, that impression has remained far longer than he might have imagined.

The thesis is organized as follows: Chapter 2 presents some pertinent background information regarding the quarrying, transportation, and trade of marble; the establishment of the marble bureau; and the history of the Oppido Lucano site; Chapter 3 presents a detailed analysis of the various types of marble found in the Oppido Lucano inventory, giving a brief history of each; and Chapter 4 presents a breakdown of the most common marble shapes found in the inventory, specifying complete (or diagnostic) tiles where they exist. Chapter 5 begins the comparative analysis of the Oppido Lucano site and other villa sites, both urban and rural, in an attempt to determine the relative importance of the marble discovery at Oppido Lucano, and Chapter 6 presents an analysis of the archaeological discovery; some hypotheses about usage, pattern, and space; and some ideas about the importance of the villa and its owner. Chapter 7 concludes the thesis. Appendices, tables, diagrams, and figures provide supplementary information regarding locations, pieces, patterns, and comparative evidence. The thesis is supplemented by a complete catalogue of all the marble pieces recovered at the Oppido Lucano site. Wherever possible, the entry is accompanied by a scale drawing. Photographs of unique pieces found between the 1989 and 1992 seasons are also included in the catalogue.

2

The Background Information

Much groundwork needs to be laid before an analytical and comparative study of the decorative marble use at Oppido Lucano can be undertaken. The catalogue of recovered marble pieces, upon which this thesis is based, covers three years[3] of excavation and inventories over 170 different pieces of marble. (It is important to remember that the 170 pieces were collected during the three year period covered by this thesis, and that, in the years since, even more marble has been recovered from the site.) In addition, the study of ancient marble use has flourished recently in the literature and thus requires some condensing in order to provide a framework on which to base the analysis that follows. Accordingly, the first half of this chapter presents pertinent background information on the Oppido Lucano site, and the latter half, background information on quarries, quarrying, and the Roman marble trade.

The Oppido Lucano Site

In June of 1990, under the direction of Professors Maurizio Gualtieri and Helena Fracchia, the archaeological summer field school of the University of Alberta began an intensive investigation of a site in the region of Lucania in southern Italy (see Map 4). An earlier survey, in September of 1989, had revealed evidence of a Roman site with "standing monumental architecture"[4] (Gualtieri and Fracchia 1993, 314), located approximately three kilometers north of the modern townsite. That earlier survey had divulged, in the area of Masseria Ciccotti, a large and diverse quantity of artifacts that seemed to indicate a sizable, self-contained villa complex. Excavations proper began in the autumn of 1989 and continued through the summers of 1990, 1991, 1992,[5] and 1993. The autumn of 1993 and the summer of 1994 saw part of the team return to the site to continue the excavations.

Geography

Oppido Lucano "lies on the eastern foothills of the Lucanian Appenine chain and commands the upper Bradano valley, the vast alluvial basin of a major Italian river system which feeds into the Ionian sea near the ancient Greek settlement of Metapontum" (Gualtieri and Fracchia 1993, 313). Masseria Ciccotti lies in a vast Lucanian valley, an environment ideal for growing wheat, raising sheep, and, on the upper slopes, producing wine. Such surroundings would surely have appealed to any settlers eyeing Lucania during the Roman Empire. First settled in the late Republic, the site remained inhabited until at least the late fifth century A.D., with structural evidence of occupation rumored to have existed until the 1940s, when the site was used as a landing strip for the Allied Forces.

Archaeological Divisions

The site, for survey and excavation purposes, was divided into four areas: the *castellum aquae*, the baths, the residential area, and the *fullonica* (Gualtieri and Fracchia 1993). Area 3, the residential area upon which this thesis is based, ran along the crest of a hill above a small valley and, from recovered surface scatter, promised to reveal some sort of residential structure. The excavations of Area 3 encompassed a 7m x 3m (see Map 2) area, revealing the presence of at least four rooms and an extensive corridor linking the main residential rooms. During the excavations, it became clear from the reuse of various materials in the corridor (such as a lintel blocking a doorway) that the complex had been reconstructed at least once, if not twice, during the occupation period. Gualtieri and Fracchia (1993, 319) suggest a period of major reconstruction during the second century A.D., with further "additions and modifications" in the fourth century. The corridor, labelled Room 1, provided, through further excavations, much information about the latter phase of occupation and the social status of the villa's owner. The presence of large amounts of imported and local marble, mosaic tesserae,[6] and painted wall plaster provided sufficient evidence to suggest that the corridor had been a focal point of the complex, perhaps even linking one set of residential rooms to another. The corridor was "originally created as a verandah opening to the south onto a probable *solarium*, along the southern edge of the plateau on which the site stands" (Gualtieri and Fracchia 1993, 320). In latter phases, when the corridor gained added importance, it connected the northernmost rooms to a southern apsidal chamber built during the fourth-century expansion, when it became a monumental entrance opening to the east (see Map 5). This study concentrates on the Area 3 corridor, Room 1; the marble pieces and types recovered from the surrounding area; and their possible use as inferred from analogy to those uncovered at other Roman villa sites.

Evidence from Area 3

From the earliest stages of the excavation, Room 1 yielded an inordinate number of marble fragments. As excavations continued, the marble inventory increased so much that it soon became evident that the marble pieces could not be dismissed as simply episodic or occasional finds. It was not until the 1992 excavations, however, that the extent of marble deposition became clear. The east end of Room 1, previously buried beneath a modern chicken coop, revealed upon excavation a stockpile of marble pieces, some broken, some apparently intact.

East of the stockpile, in Rooms 8 and 9, two preserved mosaic floors were uncovered that bore conspicuous *vacuae* throughout. Those new findings necessitated limiting this thesis' analysis of marble paving to Room 1. No presumption can, or should, be made that all of the pieces recovered from Area 3 belonged to Room 1. Indeed the discovery of Rooms 8 and 9 indicate that marble use occurred throughout Area 3. That being said, however, all the pieces collected throughout Area 3 have been inventoried and discussed in the catalogue. The catalogue has grown to encompass more than 170 pieces, representing over 10 different types of marble collected over a three- year period. One of the earliest finds in the corridor was a crumbled heap of painted wall plaster, discovered in conjunction with the remains of a floor mosaic and some of the coloured marble pieces. While the mosaic was fragmented and the plaster was limited, the marble pieces were numerous. A site plan (see Map 3) shows the distribution of marble pieces; it is evident from the widespread, heavy deposits that marble was used throughout the corridor. Because marble decoration on a large scale was relatively rare in private homes during the first century A.D., it is intriguing that at some point between the second and fourth centuries A.D. nearly every one of the most "common" marble types found in the Mediterranean area was used in some decorative capacity in this remote rural villa. A large number of the quarries that bore those marble types had fallen under Roman administration by the early first century A.D., and marble was thus imported to Rome/Ostia on a regular basis.[7] As discussed in Chapter 5, while marble decoration soon became commonplace in major public buildings, it did not become so in private villas, especially those in rural areas.

The Marble Catalogue

Appended to this thesis is a copy of the marble catalogue to be used both as a reference guide and as a source of supplementary information for Chapters 3 and 4. The pieces are catalogued first by trench (i.e., all pieces found in trench C-D-E are grouped together) and then alphabetically by type of marble. Each piece was recorded individually; measured by length, width, and thickness (in millimetres); described (concerning its cut and/or worked edges); analyzed macroscopically for residue and/or accretions (i.e., deposits of lime or evidence of cement); drawn; and, in a number of cases, photographed. The trench and layer number are included on each page, as are the excavation date and inventory number of each piece. It is the inventory number(s) that are used to identify individual pieces throughout this thesis. A number of cross-tabulations are presented at the front of the catalogue to facilitate analysis by trench number and marble type. Many of the pieces in the catalogue are simply broken fragments that show no cut or worked edges. However, there are also a number of pieces in the catalogue that are either complete or almost complete. It is from an analysis of the complete pieces that some of the suppositions regarding the fragmentary pieces are made. Trends in thickness, width, and/or edge definition in the diagnostic tiles allow for speculation, by analogy, about the original shape of some of the fragmentary pieces. All assumptions are based upon inventory of the catalogue. Taken as a whole, the pieces in the catalogue represent a significant find: a large amount of presumably decorative marble, unparalleled as far as is known in the archaeological record of southern Italy.

Quarries, Quarrying, and the Roman Marble Trade

In order to understand the archaeological significance of a large amount of imported marble uncovered at a rural site some distance from the coast, we must examine briefly the Roman marble trade as it existed during the occupation of the Oppido Lucano villa.

Thanks to the work of such scholars as John Bryan Ward Perkins, Raniero Gnoli, Hazel Dodge, J. Clayton Fant, Bryan Ward-Perkins, and many others, research on marble, its trade, and its use during the Roman period has developed into a field of its own in the scope of classical studies. An expanding body of literature can now be tapped for further information on quarries and quarrying during the Roman period (see e.g., Fant 1989; Dworakowska 1975; Gnoli 1971; Dodge and Ward-Perkins 1992).

The buying and selling of marble were an integral part of Mediterranean commerce long before interest in marble spread to Italy. Early commerce involved a buyer, a seller, some crude extraction and transportation techniques, and large sums of money. While some of those early aspects would change as the quarrying trade evolved, a number would remain the same.

The Quarries

A large number of marble sources existed around the Mediterranean from northern Africa through Italy, Greece, and Asia Minor, as well as elsewhere in

Europe.[8] Of course, not all of those sites were tapped resources early in the marble trade; indeed, some would not be exploited until the Roman marble trade took hold later in the second century B.C. Quarries that were being exploited during the Roman occupation of Oppido Lucano (as mentioned later in this thesis) include Carrara (Italy), Carystos (Euboea), Chios, Docimium (Phrygia), Smitthus (Numidia), Cape Taenaros (Peloponnese), Teos (Ionia), and Croceai (Laconia). Although the sites listed here may seem numerous, at least 20 additional marble quarries[9] existed in and around the Mediterranean basin.

Quarrying and Commerce

Early in the marble trade (sixth to fifth centuries B.C.), operations were based on the simple economic principle of supply and demand. When a client required an amount of marble, he placed an order directly with the quarry manager, paid all relevant charges (including transport), and had the product delivered directly. "The relationship between quarry and customer was very close and direct. As the building accounts show, and as the buildings themselves confirm, builders tended quite literally to order their materials block by block as the work progressed" (Dodge and Ward-Perkins 1992, 21). This system worked well as long as the quarry site and purchaser were relatively close and expense was not an issue. The extraction of blocks (see Dodge and Ward-Perkins 1992; Dworakowska 1975; Dolci 1988; Forbes 1963; Landels 1978) was tedious, time-consuming, and costly, as was transport. It was not until the demand for marble increased and became more widespread that a definitive trading system was established.

The Roman Marble Trade

It was largely the Roman desire for foreign imported marble that created the need to establish a trade infrastructure to eliminate the simple supply and demand system and, in turn, moderate and regulate various aspects associated with that system (i.e., excessive transportation charges and marble availability). As Rome had developed into a world power, there seemed no reason to delay establishment of a trading system. The first marble temple in Rome the Temple of Jupiter Stator (constructed of Greek marble), appeared after 146 B.C., but, "once launched, development (of the trading system) was rapid" (Dodge and Ward-Perkins 1992, 21).

The establishment of the *Pax Romana*, the appointment of Rome as the Imperial capital, and the annexation of Egypt all aided a smooth transition to the new system. "New quarries were prospected and opened, old quarries were re-opened" (Dodge and Ward-Perkins 1992, 22), and, according to Suetonius (The Twelve Caesars - *Tiberius* 49), many important quarries had been brought under "imperial" (or state) control by 17 A.D. Under Augustus and Tiberius, production was increased, the concepts of standardization and prefabrication were introduced, and marble yards (for stockpiling) were constructed (Fant 1993; Dodge and Ward-Perkins 1992). A change in the customer-supplier relationship had occurred in that "builders no longer went directly to the quarries" (Dodge and Ward-Perkins 1992, 25), preferring the convenience of purchasing directly from the marble yards. Agencies were established overseas as a means of handling orders and shipments. All of that resulted in a far more accessible system, the result of which was a rapid increase in Rome's (and the Romans') passion for elaborate displays of imported marble.

Supply and Demand—Or Just Demand?

It has long been thought that, after foreign marble quarries were brought under state control by Augustus and Tiberius, imported marble became available in large quantities to almost anyone who had the desire and the means to purchase it. J. Clayton Fant, however, in a recent article entitled "Ideology, Gift and Trade: A Distribution Model for the Roman Imperial Marbles," disputes this idea and claims that, for a long period after the "imperialization"[9] of foreign quarries, imported marble was still generally unavailable to anyone outside the immediate imperial clique. Fant differs "conceptually from [Ward Perkins] in arguing that prestige, not demand, was the primary motivation for creating an imperial marble bureau" (1993, 145). That prestige centered on the greed of the emperors themselves, not on that of the Romans as a people. In fact, "practically all known uses of the imperial marbles in the Augustan period were restricted to imperial buildings" (Fant 1993, 148).

> Everything about the early imperial management of resources of fine stones implies that Augustus and his successors were not thinking in terms of meeting an "enormous demand" for marble, but were concerned only to provide for themselves and to make Rome a city *pro maiestate imperii ornata*. This is also reflected in the slowness with which these marbles spread beyond the capital. (Fant 1993, 151)

Indeed, although the mass consolidation of foreign quarries under imperial control occurred during the first century B.C., it was not until the second century A.D. that "Numidian, Phrygian and Lucullan marbles spread outward from Rome" (Fant 1993, 152), eventually reaching the mountain towns of central Italy (*Ibid.*). If indeed imported marble was only just beginning to appear in peripheral Roman towns in the second century, the villa decoration at Oppido Lucano must have appeared even grander than it would have had it been located in an urban setting.

Acquisition and Transportation

The marble trade may well have expanded much earlier than it did had it not been for one constant expense—transport. Quarrying techniques were mastered many years before the start of the Roman Empire, but even after imperial annexation of the quarries, transport of the stone was a prevalent concern. Transport by barge was risky and expensive; transport by land was slow and also expensive. Before the quarries came under imperial control, the Romans' acquisition of marble was truly a case of supply and demand. Not only did the purchaser have to pay the quarry to extract the block, but he was solely responsible for any transportation costs incurred in shipping the order (Fant 1988; Dworakowska 1975). It is presumed that, once the quarries came under Roman control, the system of importation became more "sophisticated," yet great expense was still incurred in transporting the "standardized," "prefabricated" pieces over land and sea. According to J.B. Ward Perkins, in his first Shuffrey lecture entitled "Materials, Quarries and Transportation," "wherever possible, use was made of water transport. Where that was not possible and the stone had to be hauled overland, the method preferred was by means of sleds and runners and main force"[11] (Dodge and Ward-Perkins 1992, 17). It is difficult to imagine the enormous expense and the extended time involved in transporting large shipments of marble overland by sleds and runners. However, as discussed in recent articles by Fant, perhaps the transport cost was borne in large part because "prestige, not demand was the primary motivation for creating an imperial marble bureau" (1993, 145). Prestige certainly seems to have been the prime motivator at Oppido Lucano.

From archaeological evidence recovered from Roman shipwrecks bearing marble cargo (Pensabene 1972, 320;[12] Basile 1988), it is known that marble was transported to Rome across both land and sea. Thus, if marble acquisition had been simply a case of demand on the part of those who were able to afford the stone, transport would have been an additional expense even if the marble had been transported only from the stockyard beside the Campus Martius. A site such as Oppido Lucano was a long way from Rome, and, if Ward Perkins is correct in believing that orders were placed in Rome rather than directly with the quarries, the owner of the villa at Oppido Lucano would have incurred considerable expense for the "overland" transport of his marble order.

Alternative possibilities exist regarding a villa owner's personal marble order. If it had been possible to alert the Roman stockyards that an order was required in southern Italy, perhaps the marble was shipped back down the west coast of Italy and through the straights of Messina and docked at a coastal port such as Metapontum, where the shipment was moved via barge up the Bradano River or overland. While there is no evidence that "marble yards" *per se* existed at any of the southern coastal port cities, that is not to say that a harbour could not have acted merely as a "port of entry." While these hypotheses are plausible, there still remains, in any case, a basic truth. The villa owner at Oppido Lucano spent a large sum of money to adorn his rural villa with costly foreign marble.

Now that the site itself and the pertinent history of the Roman marble trade have been discussed, the catalogue inventory can be studied in greater detail. It seems appropriate that, having just discussed quarries and quarrying, we look at the types of imported marble that exist in the Oppido Lucano inventory.

3

The Catalogue: Marble Types

As mentioned in Chapter 2, more than 10 different types of marble are listed in the marble catalogue of Oppido Lucano. While such a wide range of stone may not be unusual in an urban setting, it is particularly striking in a rural context. Many villas, both urban and rural, were decorated, at least in part, with less expensive marble substitutes such as limestone and granite so that their owners could achieve the "marbled" look without having to incur the enormous expense usually associated with marble decoration. While such substitutes may well have been used in addition to marble at Oppido Lucano, to date they have not been recovered. What has been recovered is a wide selection of some of the more prominent and prestigious marbles being traded in the Roman world at that time.

Each of the recovered marble types is discussed separately in the pages that follow. In addition to a brief discussion of each marble type, a "total piece count"[13] for the catalogue is listed. If the sample includes any pieces that may be considered diagnostic (complete pieces/tiles) or significant (unique in shape or almost complete), they, too, are discussed. The following chapter examines in greater detail the typical "shapes" found in the catalogue.

Carretin Marble
Total pieces in catalogue: 29

Carretin marble is the only white marble in the Oppido Lucano inventory and the only stone known to have come from an Italian source. Quarried from the sole major marble resource in Italy, Carretin was a stone favoured for the architectural elements of public buildings. A fine-grained, pure white marble quarried from a site near modern Carrara (Luna), Carretin marble was exploited extensively from the first century B.C. to the third century A.D. Fant (1988, 149) suggests that Mamurra may have been instrumental in opening up the Carrara quarries so that the marble could be used in Caesar's building programme. The early, extensive use of Carretin marble is supported by Enrico Dolci, who claims that, "during the late Republican period, the Lunese marble industry was considerably boosted by a desire for luxury prevalent in the new classes of Roman administration and traders" (1989, 83). While it has not yet been established that the owner of the Oppido Lucano villa was a trader, an administrator, or some other high-ranking official, he certainly possessed the characteristic desire for luxury.

In all, 29 pieces of Carretin marble have been recovered, each exhibiting significant thickness. Almost without exception, the pieces measure between 11 mm and 29 mm thick. Early in the cataloguing process, it was determined that pieces more than 11 mm thick would initially be considered "floor" pieces while those less that 11 mm thick would be considered "wall" pieces. This determination was based on modern analogy. Modern stone- workers claim that marble floor tiles are rarely cut thinner than 10 mm. Tiles cut thinner than 10 mm often cannot support sufficient weight to be laid on a floor and are more susceptible to wear.[14] Further discussion of this phenomenon occurs in the catalogue analysis in Chapter 6.

Two of the most intriguing pieces of Carretin marble are a complete diamond-shaped floor tile (piece 82) and what appears to be a rounded baseboard or doorjamb (piece 59). The complete diamond-shaped floor tile measures 25 mm thick, which, according to our preliminary determinations, may indicate its original placement on a floor. This tile is listed as number 40 in the photo inventory. It was located in trench L6/P6, at the east end of the corridor, in layer 120. A number of other fragments of roughly the same thickness were found, indicating that they, too, may have been positioned on the floor. The rounded baseboard or doorjamb shape appears a number of times throughout the inventory, but only one piece is made of Carretin marble. Typically, the pieces categorized in the "horseshoe/baseboard" category measure between 12 and 24 mm thick and are rounded smoothly on top, with both sides worked to a perfect vertical finish. The underside is consistently roughened, perhaps to facilitate adhesion to a mortar base. The Carretin piece measures 40 mm in length and stands 28 mm high. To date, it is the only example of the baseboard/doorjamb style in Carretin marble found at Oppido Lucano, but more may be recovered as excavations continue.

Cipollino Marble
Total pieces in catalogue: 40
Plate No.: I

Cipollino marble, originating from Carystos in Euboea, is the most commonly recovered marble type in the Oppido Lucano inventory. Cipollino is easily identified by its white colour and green, schist-like inclusions, which give the stone an onionskin-like appearance (hence its name) (Dodge and Ward-Perkins 1992, 156). While the marble is frequently called serpentine in the literature, this name is "best avoided to prevent confusion with geological serpentines" (Dodge and Ward-Perkins 1992, 158), with which it differs. The quarry site of this marble, also known as "wool of the salamander" and, by Christians, as "feather of the Holy Ghost," was at the foot of Mount Ocha and came under Roman control during the first century B.C. (Gnoli 1971, 154). Cipollino marble was one of the first marbles introduced to Rome during Caesar's reign (Gnoli 1971, 154), and its use is evidenced in the Forum of Augustus, the Basilica Aemilia, and the Temple of Concord. Its use in Italy continued through the late Roman period.

Of the 40 recovered pieces, two are complete floor tiles, one a trapezoid and the other a rectangle. The trapezoid floor tile, piece 26, measures 130 mm (at its widest point) by 48 mm and is 21 mm thick. The narrow rectangular floor tile, piece 19, measures 96 mm long by 24 mm wide and is 16 mm thick. Both tiles were found in trench C-D-E, which is at the far east end of Room 1, in the sixteenth layer. Five other complete floor tiles (of different marble types) were also uncovered, and, given their average thickness, it is apparent that they were intended for floor positioning rather than wall veneering. Also uncovered were a number of Cipollino pieces that exhibit three or four deliberately cut or worked edges and form one end of either a trapezoid or a rectangle. Placing two of the trapezoidal pieces together end to end creates a perfect right angle (see Diagram A), suitable for trimming the corner of a floor tile or door frame. Regardless of marble type, pieces such as these that, laid together, form right angles routinely measure roughly the same width and thickness. Further analysis of this usage appears after the preliminary catalogue review.

Bigio Antico Marble

Total number of pieces: 23
Plate No.: II

The third most common type of marble found in the Oppido Lucano inventory is Bigio Antico. Defined by Dodge and Ward-Perkins as "a good quality, usually dark grey marble with large and brilliant crystals, it is usually speckled with lighter or white markings" (1992, 158). Bigio Antico, "unlike marbles such as Africano, Giallo Antico, or Portasanta, can be found at a number of coastal quarry sites in Asia Minor. Quarries [were] found at or near Rodi, Cos, Lesbos, Teos and Miletus" (Gnoli 1971, 152). It is difficult, therefore, to determine (without some provenance testing) from which quarry site a given sample originated. Exploited from the Flavian period to the third century A.D., Bigio Antico entered Rome later than many of the other marble types. "I marmi bigi, ignoti all'età augustea, cominciano in effetto ad imporsii sul mercato in età Flavia, per uso sopratutto di privati" (Gnoli 1971, 153).

The first recovery of Bigio Antico marble was indeed an impressive one. Dr. Fracchia, while excavating the east end of the corridor, trench H1/H2, uncovered a large, square, fully complete, *in situ* floor tile (piece 80A) that measured 280 mm square and 26 mm thick. This recovery provided the first piece of concrete evidence that at least some of the marble recovered from the corridor had indeed been used as floor covering. The thickness of this tile, measured *in situ*, also reinforced the hypothesis that thicker tiles had been laid primarily on the floor. By the end of the 1992 excavations, 23 pieces of Bigio Antico marble had been recovered. Amongst the inventory are three pieces that, although fragments, formed 90-degree angle corners, which, when measured, prove almost identical in size to the corners of the large floor tile. Also among the inventory are four pieces of the baseboard/doorjamb style discussed in the section on Carretin marble pieces 8, 50, 74, and 92. All the Bigio Antico pieces are formed like the one in Carretin marble (piece 59), varying only slightly in thickness and greatly in length from the diagnostic piece. The first piece, 174, located in the north extension of the corridor in the second layer, measures 18 mm thick, stands 32 mm high, and is 130 mm long. The piece is broken at each end, which indicates that the piece was longer at both ends. The second piece, 92, was located in trench L8/P9, at the east end of the corridor in the second layer, and measures 18 mm thick (the same as the first sample), 29 mm high, and 93 mm long. Again, both ends are broken, indicating a continuance at both ends. The third piece, 50, was located in trench H3 in layer 75 and is recorded as number 51 in the photo inventory. No measurement of length or height was recorded, but the sample measures 12 mm thick. The final Bigio Antico marble baseboard sample, piece 8, was located in trench C-D-E, layer 16; measures 21 mm thick; stands 27 mm high; and is 145 mm long. Like all other samples, both ends display breakage. These pieces are an interesting addition to the inventory in that, while differences exist in the exact measurements of the pieces, those differences are minimal and are offset by the similarities that pervade the sample. In addition to exhibiting basic physical similarities, all the pieces exhibit a mortar residue on the roughened underside, which may indicate their adhesion to a floor surface. The presence of four separate and distinct (in measurement) pieces of Bigio Antico marble in the same style and shape may offer some important insights into the use of the decorative marble in Room 1.

Lapis Lacedaemonicus Marble
Total number of pieces: 16
Plate No.: III

One of the first marble pieces recovered on the site is a small, thin piece of Lapis Lacedaemonicus, a beautiful green marble with unique, geometric colour-blocking. Pliny, in his *Naturalis Historiae*, calls it *lacedaemonium* (36.11.55) due to its origin in Croceai, near Sparta in Laconia. Lapis Lacedaemonicus is an "intense green porphyry with lighter green crystals" (Coarelli 1975, 342), which form uniform polygonal inclusions. By far the most exquisite of the marble samples, it also appears to have been used, as opposed to Carretin marble and Bigio Antico marble, in a truly decorative capacity. This may be due to the fact that Lapis Lacedaemonicus marble is a particularly difficult stone to work, and thus, it was "quarried only in small pieces. Two of the largest known pieces are two small columns in the baptistery of S. Giovanni [Rome]" (Gnoli 1971, 117). Exploited extensively throughout the Roman period, Lapis Lacedaemonicus was the most widely distributed marble, with pieces recovered from Palmyra to Great Britain (Gnoli 1971, 115-16).

While in some cases (judging from the pieces' thickness), the marble does appear to have been used on the floor, most of the pieces in the catalogue are routinely thinner, smaller, and more uniform than those of other marble types. Indeed, many of the recovered pieces, although broken, have one end intact—frequently a rectangular or trapezoidal end. As far as unique or complete pieces are concerned, there are only two although the entire sample, numbering 16 pieces in all, is unique because of the striking similarities among the pieces. The first piece, 110, found in the second layer of the M-line trench, is a very small complete rectangle measuring a mere 5 mm thick, 56 mm long, and 20 mm wide. The second piece, number 33, was located in trench C-D-E, layer 16, and forms an arc—clearly a fragment from a broken circular tile. Again, the piece is very thin, only 6 mm, and measures 79 mm at its widest point. It does not appear as though the break indicates the widest part of the circular tile. The arc is at such an angle as to allow one to presume safely that the piece is from a circular tile with an approximate diameter of 95 mm (see

Diagram B). This is one of two circular fragments that have been uncovered at Oppido Lucano and certainly indicates that there was something spectacular about the interior decoration of the villa.

Pavonazzetto Marble
Total number of pieces: 13
Plate No.: IV

Pavonazzetto marble was one of the first marbles introduced to Rome and was held in very high regard. Pavonazzetto was an extremely popular marble

> in public buildings, in combination with Giallo Antico and Africano [as can be seen at] the Temple of Mars Ultor, the Temple of Concord and the pavements of the Basilica Iulia. By the death of Augustus, it was established as one of the most prized coloured marbles; on show in nearly every Imperial building. (Fant 1989, 8)

According to Monna and Pensabene, its use "was not limited to public edifices, but also private ones, both in the capital and in other important centres of the Empire" (1977, 44). According to Diocletian, the marble was more costly than any other marble imported into Rome (Gnoli 1971, 142). Pavonazzetto is the modern or Renaissance name for the stone, which was simply called Synnadian by the Romans. Quarried from the site of Docimio, 47 kilometers north of Synnada in Phrygia (Gnoli 1971, 143; Fant 1989), it is a fine-grained white or yellowish marble with veins and markings ranging from crimson to purple (Dodge and Ward-Perkins 1992, 156; Gnoli 1971, 142). Quarried from the first century B.C. to the sixth century A.D., it was still in use for quite some time after many other marble types had disappeared from the market.

One of the more striking things about the pieces in the Oppido Lucano inventory is that many of them are quite uniform in shape. Like some of the Lapis Lacedaemonicus pieces, a number of the Pavonazzetto marble pieces are fragments of which one end forms either a rectangle or a trapezoid. By far the most interesting piece in this sample, however, is the complete rectangular floor tile found in Room 9, layer 123. Catalogued in the photo inventory as number 31, piece 165 measures 200 mm long by 110 mm wide and is 29 mm thick. This piece provides an example of a standard floor tile to which one can refer when analyzing the shapes of other potential rectangular floor tiles and is one of the excavations' more important discoveries. With only one exception—a rectangular piece that measures 19 mm thick—all the Pavonazzetto pieces are cut thinly, measuring between 5 mm and 11 mm thick.

Giallo Antico Marble

Total number of pieces: 13
Plate No.: V

Giallo Antico, first introduced to Rome in the second century B.C., was "one of the earliest decorative stones" imported to the capital as attested to by Pliny's note that Marcus Lepidus used it for door sills in his house (Dodge and Ward-Perkins 1992, 15 *f.4*). Also known as Numidian marble (Pliny, 36.8) due to its provenance, Giallo Antico is a "very fine and compact marble with a wide colour range from ivory to golden yellow. [It] often has a brecciated appearance with a brown, red or purplish matrix" (Dodge and Ward-Perkins 1992, 157). Exploited extensively from the second century B.C. through the late Roman period, "la quantità di 'giallo' portato a Roma in colonne o in blocchi da essere segati in lastre fu enorme" (Gnoli 1971, 140).

All of the 13 pieces of Giallo Antico in the Oppido Lucano inventory are fragmented, making them comparatively uninformative. However, two pieces are complete enough to suggest their original shape. A large piece, number

161, which is apparently one-half of a large square floor tile with three deliberately cut edges and two right angles, measures 300 mm across the top and 150 mm down the longest side. A photograph of it appears under reference number 24. The tile measures 24 mm thick and bears a striking resemblance to the Bigio Antico floor tile that measures 280 mm square and 26 mm thick. It is unfortunate that the Giallo Antico tile has been destroyed, but enough of it remains to indicate its original form. The second piece, 30, which also reveals its original form, is an almost complete small square tile measuring 50 mm wide by 59 mm long but only 8 mm thick. Eight millimetres is fairly thin for a floor fragment, so other possibilities for its use elsewhere in the villa (perhaps on the wall) have to be considered. Were it not for a small chip missing out of the bottom right-hand corner of the tile, the piece would be complete.

Porfido Rosso
Total number of pieces: 12
Plate No.: VI

Egyptian Pink Porphyry or Porfido Rosso originated from a large quarry site at Mons Porphyrites (or Mons Igneus), 50 kilometers from the ancient Egyptian port of Myos Hormos (Gnoli 1971, 100). Easily identified by its definitive "purple matrix with small white inclusions" (Dodge and Ward-Perkins 1992, 158), Porfido Rosso was only one type of marble quarried at the sizable Mons Porphyrites site. The quarry site was divided into three separate areas (east, west, and northwest), with each area yielding a different colour of marble (Gnoli 1971, 101-02). It was the western quarry that produced the vibrant pink porphyry with white crystals that is found at Oppido Lucano. Marble quarried from the north western and western areas was the most common as both areas were linked directly to roads, unlike the eastern area, which was more difficult to reach. As Gnoli documented well in *Marmora Romana* (1971, 98*f*), ties do exist that link Porfido Rosso to the Imperial family. If, as Fant posits, marble had "enticing (but usefully vague) associations with overseas conquest" (1993, 147), not to mention some "royal associations" (Fant 1988, 149), it is hardly surprising that, as imported marble became more readily available, Porfido Rosso became one of the most sought-after imports in Italy. While the Imperial family did not monopolize Porfido Rosso, the marble's constant presence in the architecture and decoration of Imperial buildings, whether public or private, became so overwhelming that an association between its presence and the Imperial family was immediately presumed. Porfido Rosso was quarried and traded extensively from the first to the fifth century A.D.

Of the 12 pieces of Porfido Rosso in the Oppido Lucano inventory, only one was recovered whole but at least two others are significant enough to warrant some discussion. A small rectangular piece measuring 70 mm long, 19 mm wide, and 10 mm thick was the only tile recovered intact. However, the other two significant pieces may be more diagnostic than the one that was recovered whole. The second piece in this sample, number 166, was recovered in Room 9, layer 123, and forms a wide arc, very similar to the shape of the piece of Lapis Lacedaemonicus marble (see Diagram B). Piece 166 measures 65 mm at its widest point and is only six millimetres thick. The break, again like the Lapis Lacedaemonicus piece, certainly does not appear to have occurred at the half-circle point; rather, it appears as though the piece may be the top one-third of a circular tile. Given that the measurements are so strikingly similar to those of the Lapis Lacedaemonicus piece, some consideration has to be given to the possibility of a wall or floor design that incorporated these marble circles. The third piece found in the Porfido Rosso sample may or may not be significant, but its characteristics are such that it warrants special mention. A photograph of it is listed as number 6 in the photo inventory. Found in Room 9, layer 123, with a stash of other marble pieces, it measures on average 110 mm wide, 195 mm long, and 9 mm thick. The horizontal edge has clearly been cut as markings from the sawblade are visible on the surface. The rest of the edges appear to have been worked in a rough manner, with a "jut" on the left-hand side of the arc. Without the "jut," the piece would form a wide arc and could have been used in conjunction with other pieces to form an open circle with a smaller circular inset. The tile's odd shape, however, leaves open the question of whether the piece is a fragment of a larger tile or complete in itself.

Africano Marble

Total number of pieces: 11
Plate No.: VII

"The first marble introduced to Rome in massive blocks and columns" (Gnoli 1971, 147-48) was Africano marble. Imported from Teos on the Ionian coast of Asia Minor, Africano is "a very variable breccia with white, green, grey, blood-red or pink inclusions in a black, green or greyish matrix" (Dodge and Ward-Perkins 1992, 157). Quarried from the first century B.C. to the second century A.D., Africano was very popular in urban settings as is evident from its use in Basilica Aemilia and the Forum of Augustus (Gnoli 1971, 147-48). However, outside of urban centres such as Rome and Ostia (and excepting some Campanian villas), Africano marble was not a common stone (Gnoli 1971, 148). In light of this statement, the pieces recovered at Oppido Lucano are even more important.

Among the 11 recovered pieces of Africano marble are two complete rectangular floor tiles. One of the tiles, piece 86, found in trench L8/P9, layer 2, measures 89 mm wide by 59 mm long and is 11 mm thick. The underside of the tile appears to have been roughened, perhaps to facilitate better adhesion. The second tile, piece 81, was found in trench I15-L16, layer 1. It measures 111 mm wide, 225 mm long, and 19 mm thick. It is very similar in size and shape to the complete floor tile of Pavonazzetto (piece 165), with thickness being the only difference between the two. Overall, however, the catalogued Africano pieces display remarkably consistent thickness measurements. With the exception of four pieces (two measuring 7 mm and two measuring 9 mm), all the recovered pieces of Africano measure between 14 mm and 19 mm thick. This consistency could prove particularly useful in determining possible decorative usages for this type of marble.

Rosso Antico Marble

Total number of pieces: 3
Plate No.: VIII

Rosso Antico marble was first introduced to Rome at the end of the Republic. A Grecian marble also known as "marmo del Tenaro" (the quarry site is at Cape Taenaros in the Peloponnese), Rosso Antico was used extensively "throughout the ancient world in [such places as] Crete, Knossos and Athens in the Temple of Zeus" (Gnoli 1971, 162). Rosso Antico marble is easily identified by its blood-red to purple colour intruded by white veins (Dodge and Ward-Perkins 1992, 157).

Two of the three recovered pieces of Rosso Antico marble are fragmented, but the third piece appears to be a complete floor tile (piece 46) in the shape of a parallelogram measuring 60 mm wide, 103 mm long, and 22 mm thick. Given its shape, this tile is thus far unique in the catalogue as a diagnostic piece, but a large number of fragmentary pieces (in various types of marble) have similarly oblique angles, which may indicate that originally they, too, were parallelogram-shaped tiles.

Portasanta Marble

Total number of pieces: 2
Plate No.: IX

Portasanta marble, a "breccia of delicate pastel shades [in] pink, purple and grey" (Dodge and Ward-Perkins 1992, 156), originated from the island of Chios in the eastern Aegean. Portasanta marble, "unlike Cipollino, Giallo Antico, Pavonazzetto, and others . . . is rarely sighted in ancient writings" (Gnoli 1971, 146), which makes it a bit of an enigma. Unlike that of many other types of marble, the use of Portasanta in significant public buildings is not referred to in the literature, but it is known (from physical evidence) that the stone was available through the Roman marble trading system from the first century B.C. through the Roman period. While both pieces of Portasanta recorded in the Oppido Lucano inventory are fragmentary, their presence in the catalogue is significant as it signals that more may pieces be uncovered during future excavations.

Unidentified Marble

Total number of pieces: 3
Plate No.: X

The last type of marble found in the Oppido Lucano catalogue is unidentified. There is a good chance that the marble may be "Bianco e Nero Antico" as the physical appearance of the two is quite similar. "Bianco e Nero Antico" is a white marble with black veins and markings. Quarried from a site in St. Girons, Pyrenees, France, "Bianco e Nero Antico" was exploited from the third century A.D. through the late Roman period (Dodge and Ward-Perkins 1992, 156).

While only three pieces of the unidentified marble are found in the catalogue, there are similarities among them. Two of the pieces are fragmentary while the remaining one is a piece in the doorjamb/baseboard style. All three pieces measure between 11 mm and 25 mm thick, the initially established parameters of probable floor usage. The doorjamb/baseboard-style piece measures 102 mm long, 24 mm wide, and 38 mm high. While this piece is thicker than others of this type in the catalogue, it is formed in exactly the same manner and appears to have served the same purpose. At this point, it is not safe to conclude that the unidentified marble is "Bianco e Nero Antico," and thus it will be referred to hereafter as "unidentified." If and when more pieces are recovered, it may be possible to make a positive identification.

Now that each of the 11 types of marble listed in the Oppido Lucano inventory has been described and discussed, the shapes of various pieces must be studied. Chapter 4 examines in detail six of the most commonly recovered marble shapes in the catalogue.

4

The Catalogue: Marble Shapes

Having established the types of marble represented in the catalogue and discussed the various diagnostic pieces for each type, we will now discuss the dimension of shape. Many of the pieces in the catalogue are indeed fragmentary, but a large number of them, by virtue of the form that remains, offer clues to their original shape. As mentioned previously, the first step was to ensure that each piece, when catalogued, had been measured by width, length, and thickness. In addition, notes were taken regarding the top and bottom surfaces of the samples, and the presence or absence of any accretion (i.e., lime/salt or mortar) was documented. It is based on these factors that some of the following assumptions are made. Each of the "fragmentary" pieces has two or more worked edges, which, through analogy, enable the development of a defensible argument regarding its original shape. The second step involved cross- referencing the characteristics of the fragment with those of the diagnostic pieces determined earlier in an attempt to visualize what the fragments might have looked like and, in turn, how they might have fit together. The diagnostic shapes are discussed in the following order: horseshoe (baseboard), trapezoid, right-angle triangle, circle, square, and rectangle. Each section is supplemented by a header list indicating the range of thickness and length, the types of marble in which these shapes can be found, and their corresponding catalogue numbers. This information should assist in the comparison of pieces.

Type I - Horseshoe (Baseboard Style)

Thickness range: 12 mm - 27 mm
Length range: 40 mm - 145 mm
Types of marble: Bigio Antico, Carretin, Unidentified
Catalogue numbers: 8, 50, 59, 92, 116, 174

The first category is perhaps the most interesting one as the pieces it contains were the first to suggest a possible "purpose" by virtue of their shape. The category is termed "horseshoe" because the pieces resemble half of a solid parabola or an enclosed horseshoe and finding a suitably descriptive term proved difficult. The subtitle "baseboard" is an imposition of bias upon the shape and thus seems an improper label to define shape. Six examples of this shape occur in the catalogue, in three different types of marble, and each has different measurements. Every piece was uncovered in a different section of Area 3, but all of them were found inside or just outside the parallel walls that define Room 1 (see Map 1). Piece 8, in Bigio Antico marble, measures 145 mm long and 21 mm wide. It, along with piece 174, also in Bigio Antico marble, was among the first marble pieces uncovered during the 1990 excavations and was the first recovery to imply that marble use at Oppido Lucano had extended beyond simply structural elements. Piece 174 was uncovered in a north "extension" test trench originating from the boundary wall of Room 1. The piece measures 130 mm long and 18 mm thick. With only a three-millimetre difference separating the width measurements of these two pieces, it seems very possible that they once belonged to the same larger piece.

Another four pieces in the "horseshoe" shape were uncovered during the 1992 excavations of Area 3. When excavations intensified, the results yielded much of the marble discussed herein. Piece 50, again in Bigio Antico marble, was uncovered in trench H3, which is located inside the boundary walls of Room 1. This piece only measures 12 mm wide but is 138 mm long. It is recorded in the photographic inventory as piece 51, and it is clear from the photograph that the top surface rounding and parallel sides have been shaped with much precision. Piece 59, in Carretin marble, was found in trench D3/H3, which straddles the boundary wall of Room 1 (i.e., the wall of Room 1 intersects the trench). This piece measures 19 mm thick but is only 40 mm long. It is clearly worn and badly broken. Piece 92, again in Bigio Antico marble, was found in trench L8/P9 and measures 18 mm thick and 93 mm long. This piece exhibits accretion not only along the base but also part way up both sides as if to indicate that only the top third was seen above ground. The last piece, 116, found in trench Q6/Q7, in layer 132, is in the unidentified marble. A white and grey marble with deep black veins, this piece is considerably thicker than the others, measuring 38 mm wide. It is 102 mm long and exhibits residue along the bottom surface only.

The discovery of this distinctive form in so few marble types with *relatively* similar measurements is interesting. Perhaps these pieces, particularly the ones cut from Bigio Antico marble, were used along the length of Room 1 as baseboards to separate the wall decoration from the floor decoration (see

Diagram K). It may be as well that those cut from the other marble types were also used in Room 1 or perhaps in a similar context in another room.

Type II: Trapezoid

Thickness range:	7 mm - 21 mm
Width range:	15.5 mm - 48 mm
Types of marble:	Cipollino, Lapis Lacedaemonicus, Pavonazzetto, Porfido Rosso
Catalogue numbers:	20, 22, 29, 32, 43, 36, 37, 43, 45, 71, 75

The pieces catalogued under the heading "trapezoid" are based on diagnostic piece 26, a Cipollino tile measuring 21 mm thick, 65 to 130 mm long, and 48 mm wide. Eleven pieces were found which fall into this category, and collectively they yield some interesting results. Though encompassing four different *types* of marble (Cipollino, Lapis Lacedaemonicus, Pavonazzetto, and Porfido Rosso), the pieces exhibit consistently similar measurements. Of the 11 pieces, seven measure between 7 mm and 9.5 mm thick, and the other four measure between 13 mm and 16 mm thick. In addition, nine of the 11 pieces were uncovered in trench C-D-E, layer 16, the location of the diagnostic piece. The other two were found in trench G, layer 35. (Both of these trenches are intersected by the wall of Room 1.) The pieces in this discussion are grouped by thickness, and because the length of each piece is noted in the catalogue, the measurements are not mentioned here. Piece 20, in Cipollino marble, measures 8.5 mm thick and 23 mm wide. Piece 32, in Lapis Lacedaemonicus, measures 9 mm thick and 23 mm wide. As these two pieces are in different marble types, this consistency in their measurements proves interesting. Pieces 22 and 29, both in Cipollino and both measuring 8.5 mm thick and 35 mm wide, appear to be two halves of another perfectly trapezoidal tile. The tile would measure 8.5 mm thick, 35 mm wide, and 126 mm long were it not broken. With the exception of width, these measurements prove very similar to those of the diagnostic tile. Pieces 43, 45, and 75, on the other hand, appear to have little in common with any others in the sample. Piece 43, in Pavonazzetto marble, measures 9.5 mm thick by 32.5 mm wide; piece 45, in Porfido Rosso, measures 7 mm thick by 40 mm wide; and piece 75, in Lapis Lacedaemonicus, measures 8.5 mm thick by 14 mm wide. Of the thicker pieces, pieces 36 and 71 seem to resemble one another strikingly in size. Piece 36, in Lapis Lacedaemonicus, measures 16 mm thick by 22 mm wide, and piece 71, in Cipollino, measures 16 mm thick by 24 mm wide. As noted previously in this thesis, pieces of Cipollino and Lapis Lacedaemonicus have exhibited similar measurements in the catalogue (e.g., pieces 20 and 32). Perhaps further excavations will prove the popularity of this combination in interior home decoration. The last two pieces of this shape again bear little similarity to anything we have seen before in the catalogue. Piece 34, in Lapis Lacedaemonicus, measures 13 mm thick by 155 mm wide, and piece 37, also in Lapis Lacedaemonicus, measures 14.5 mm thick by 29 mm wide. Interestingly, the thickness of the trapezoidal pieces is not similar to the thickness of the diagnostic tile. The pieces in this section all appear to be smaller, thinner versions of the diagnostic piece. However, without exception, the pieces in this part of the catalogue are broken, generally in half, leaving open the possibility that they may once have formed a parallelogram. Even so, the consistency of the measurements and the fact that some of the pieces do appear to fit together to form trapezoidal tiles argue against that possibility.

Type III: Right-Angle Triangle
Thickness range: 11 mm - 20 mm
Size range: 56×77×104; 125×90×150; 68×75×100
Types of marble: Lapis Lacedaemonicus, Carretin
Catalogue numbers: 13, 35, 74

Pieces classified as right-angle triangles are generally preserved much better than other fragments due to the potentially large margin of error that exists for the classification of pieces with 90 degrees angles. Each piece classified herein exhibits three cut edges, clearly defining a right-angle triangle. Many more fragments in this catalogue could potentially fit into this section, but they are simply not complete enough for such a judgement.

Piece 13, in Carretin marble, was found in trench C-D-E, layer 16. It measures 12 mm thick, has sides of 56 mm and 77 mm, and extends 104 mm down the hypotenuse. The length of the base and hypotenuse has been estimated since a fraction of the bottom corner has been broken off. Piece 74, in Lapis Lacedaemonicus, was found in trench G, layer 35. Its measurements are very similar to those of piece 13: 11 mm thick, 68 mm and 75 mm down the sides, and 100 mm along the hypotenuse. The "quarries of origin" of these pieces differ in exactly the same fashion as those of the trapezoidal subdivision.

Type IV: Circle

Thickness range: 6 mm
Projected diameter: 95 mm
Types of marble: Lapis Lacedaemonicus, Porfido Rosso
Catalogue numbers: 33, 166

An equally interesting and revealing marble shape found at Oppido Lucano, the circle, occurs twice in the catalogue. The fragments of two pieces of circular tiles were uncovered during the 1992 excavations. Piece 166, a fragment of Porfido Rosso, was uncovered in Room 9, layer 123, and exhibits very little mortar/cement residue. Piece 33, in Lapis Lacedaemonicus, was found in Trench C-D-E, layer 16, and also exhibits very little mortar/cement residue. Both pieces have remarkably similar characteristics: both measure exactly the same thickness (6 mm) and exhibit finely hewn edges and polished top and bottom surfaces. Both pieces are fragmentary: approximately one-third of the projected piece size. An extension of the arc reveals that the tile, when whole, would have had a diameter measuring approximately 95 mm (see Diagram B). This shape is of particular interest as the circle was frequently employed in second-century, geometric-motif, *opus sectile* floors. These pieces, with their almost identical measurements, provide evidence that some sort of continuous decorative motif was running through at least one room of the residential villa. That one was found in Room 1 and the other in Room 9 could indicate that lavish decorative patterns utilizing marble occurred in areas of the residential wing other than Room 1.

Type V: Square

Thickness range: 8 mm - 12 mm
Corner measurements: 50 × 50 mm - 110 × 98 mm
Types of marble: Africano, Bigio Antico, Giallo Antico
Catalogue numbers: 30, 89, 139,

Pieces catalogued under the subheading "square" meet an expanded set of criteria due again to the margin of error that can occur in this type of analysis. The possibility of confusing a rectangular fragment and a square fragment is great, so particular attention was paid to pieces classified in this category. Many of the comparisons were made to the diagnostic piece upon which this category is based. Piece 80A, in Bigio Antico, is a complete square floor tile that was uncovered during the summer 1992 excavations in trench H1/H2, layer 123. Found *in situ*, this tile offered the first concrete evidence that an *opus sectile*-like marble floor design might have existed in Room 1. The diagnostic piece, in Bigio Antico marble, measures 280 mm square and 26 mm thick. The classification of pieces into this "square" category was based upon the remaining edges of each piece. (Each piece had to exhibit two worked edges and some indication that it had formed a square rather than a rectangle.) Of the possible pieces, only three of them fit into this category with any degree of certainty. Piece 139, in Africano marble, exhibits two clearly cut and clearly finite edges (i.e., the break does not extend through the horizontal axes) and measures 50 mm square and 7 mm thick. This fragment was found in Room 9, layer 123, in the same location as the circular tile in Porfido Rosso. The second piece, a Giallo Antico fragment catalogued as number 30 and found in trench C-D-E, layer 16, measures 50 mm down one axis and 59 mm down the other. Again, both of these edges are finite. The edge measurements are very similar to those of piece 139, and piece 30 also measures 8 mm in thickness. Although the sides are not exactly equal, a 9-mm difference is so small that, in their original form, they would have formed more of a square than a rectangle. This same assumption is true for the last piece in this category. Piece 89, in Bigio Antico marble, was uncovered in trench L8/P9 in layer 2 during the 1992 excavations. One edge measures 110 mm, the other measures 98 mm, and the piece is 12 mm thick. Again, although a 12-mm difference occurs between the horizontal edge and the vertical edge, the piece in its complete form would have appeared more as a square than a rectangle. This piece, unlike pieces 30 and 139, does exhibit some underside accretion. The "square," as an *opus sectile* tile, is used continually throughout this style of flooring and thus could have been used in a variety of possible patterns. That these square tiles were found in conjunction with the circular tiles in both areas (Room 1 and Room 9) may also offer some insight into the decorative patterns that existed in Area 3, particularly in Room 1.

The final category and one that encompasses a large number of pieces is the rectangle. To facilitate incorporation of all the pieces into this discussion and yet make their individual significance evident, the "rectangle" category has been split into two sections: "thin", measuring 5 mm to 13 mm, and "thick," measuring 14 mm to 20 or more mm. This decision was based on the aforementioned hypothesis that most tiles suitable for placement on a floor would have been at least 10 mm thick. Giving and additional three millimetre leeway, the 13 mm point seemed an appropriate point at which to separate thicker tiles from thinner ones.

Type VI: Rectangle "Thin"

Thickness range:	5 mm - 13 mm
Width range:	18 mm - 53 mm
Types of marble:	Bigio Antico, Carretin, Cipollino, Lapis Lacedaemonicus, Pavonazzetto, Porfido Rosso
Catalogue numbers:	18, 44, 47, 57, 76, 103, 110, 159

The "thin rectangle" category was created to encompass those rectangular pieces that, due to their small, thin measurements, needed to be identified separately from the larger pieces. The "thin" category covers those pieces that are between 5 mm and 13 mm thick. Eight pieces fall into this category, with five of those pieces measuring between 9 mm and 11.5 mm. Six of the eight pieces were uncovered from trenches either within or just outside the parallel walls that define Room 1. The thinnest piece of marble that was uncovered, piece 100, was a sliver of Lapis Lacedaemonicus found in a trench called "M-line" in the second layer. The complete rectangle measures only 20 mm wide, 56 mm long, and 5 mm thick. Pieces 18 and 159, two examples of Cipollino recovered during the 1992 excavations, each measure 9 mm thick. Piece 18 was found in trench C-D-E, layer 16, and appears to have been the central section of a long, thin rectangle. Both ends are broken, and the piece that remains measures 24 mm wide and 83 mm long. Piece 159, on the other hand, was uncovered in a pit in the northwest corner of Room 9 in layer 123. Although photographed for the inventory (22), the width and length of the piece were not measured. The next piece, 44, like piece 110 in Lapis Lacedaemonicus, is a complete, small rectangle in Porfido Rosso. Found in trench C-D-E, layer 16, this piece measures 19 mm wide, 70 mm long, and 10 mm thick. Piece 47, in Bigio Antico marble, appears to be the central section of a larger tile, not unlike piece 18. Found in trench D3, layer 117, just outside the corridor walls, this interesting piece measures 53 mm wide, 64 mm long, and 11 mm thick. Like those of only one other piece in the catalogue (see piece 49), the edges of this piece have been carefully rounded. Interestingly, the only two pieces exhibiting this characteristic were both uncovered in the same trench. Piece 103, a fragment of Pavonazzetto, exhibits three deliberately cut edges, which appear to have formed the end of a rectangular tile. Found in trench L8/P9, layer 2, this fragment measures 35 mm wide, 64 mm long, and 11.5 mm thick. The last two pieces in this section both appear to be ends broken from larger tiles, and both have thickness measurements of 13 mm. Piece 57, a narrow (18 mm) piece of Carretin marble measuring 66 mm long, was found in trench D3/H3 (east end of the corridor) in the second layer. The other piece, 76, was found in trench G, layer 35, and measures 28 mm wide and 49 mm long. The pieces that fall into this section are in their own way as fascinating as those of the other shapes. What makes these pieces interesting is the very thing that separates them from other rectangular pieces: their thinness. Many of the pieces discussed in this analysis have exhibited fairly thick measurements. So why are these pieces different? Perhaps these small, thin pieces were used as trim. Or perhaps these thin pieces were used in a different capacity: to frame doorways or to separate wall mosaics. Further discussion of this question follows in subsequent chapters.

Type VII: Rectangle "Thick"

Thickness range:	14 mm - 20+ mm
Width range:	23 mm - 90 mm
Types of marble:	Africano, Carretin, Cipollino, Lapis Lacedaemonicus, Pavonazzetto
Catalogue numbers:	19, 28, 49, 80, 86, 94, 95

The pieces classified under the "thick rectangle" category are based in principle on the diagnostic rectangular floor tile in Pavonazzetto marble that was found in Room 9, layer 123, and measures 110 mm wide by 200 mm long and 29-mm thick. The term "rectangle" describes a large number of shapes and sizes; thus, to fit into this subcategory, each piece had to measure from 14 mm to 20 or more mm in thickness. The 29 mm thickness measurement of the diagnostic piece remains unparalleled in the catalogue.

All of the pieces in this subcategory were uncovered inside or just outside the two parallel walls defining the area of Room 1. Piece 19, a complete narrow rectangular tile in Cipollino, was uncovered during the 1992 season in trench C-D-E, layer 16. This piece measures 24 mm wide, 96 mm long, and 16 mm thick. Piece 28 was classified as a rectangular fragment on the basis of two parallel vertical edges that define the width of the piece as 85 mm. The fragment is broken at both ends, leaving only a narrow strip measuring 24 mm long and 20 mm thick. Piece 49, a fragment of Pavonazzetto marble, was found in trench D3, layer 2, just outside the Room 1 boundary walls at the east end of the hallway. It appears to be the end of a long tile that measured 32 mm wide. The fragment measures 83 mm long and exhibits a thickness of 19 mm. Piece 49 is interesting in that the edges and corners all appear to have been slightly rounded, perhaps to ease fitting. Only one other piece, 47, in the catalogue thus far exhibits this characteristic. Piece 80 was uncovered during the 1990 excavations in trench H (almost right in the middle of Room 1), layer 35. In Lapis Lacedaemonicus marble, it appears to be another narrow tile fragment. Three preserved edges appear to form the end of the tile that measures, in its broken state, 23 mm wide, 65 mm long, and 18 mm thick. Piece 86, in Africano marble, was uncovered during the 1992 season in trench L8/P9, layer 2. This piece, similar to piece 28, measures 89 mm wide. It again appears to be the end of a rectangular floor tile as only 59 mm of length remain of this 11 mm-thick fragment. The piece exhibits some deliberate roughening of the underside, perhaps to facilitate adhesion. The last two pieces in this category, both in Carretin marble, were found during the 1992 excavations of trench L8/P9, layer 2. Piece 94 follows the form of the other pieces in this section, exhibiting three deliberately cut edges which appear to have formed the end of a rectangular tile. Measuring 61 mm wide, 90 mm long, and 14 mm thick, this piece, like piece 28, exhibits some roughening of the underside. The last piece in this section, piece 95, at first appeared to be a corner fragment of a larger square or rectangle, but upon closer inspection, was actually found to be, in its own right, the end of a rectangular tile. The horizontal edge measuring 90 mm forms a corner just before the break, indicating the finite width of the tile. The preserved piece measures 95 mm long and 18 mm thick.

All of these pieces are interesting due, in part, to their thickness. More than 60 percent of the pieces in the catalogue actually measure less than 13 mm thick, measurements that are particularly intriguing. Perhaps the thicker marble pieces served a different function and were used in a different capacity than the thinner ones. Or perhaps the thickness of each tile was irrelevant as different sizes were incorporated into one larger pattern, adjusted according to the tiles' width. Those concepts and a closer analysis of floor styles are dealt with in Chapter 5.

5

Comparative Evidence

Many of the quarries from which these "foreign marbles" were obtained were either involved in direct trade with Rome or actually under Roman control during the period(s) in which the marbles appear in Italy, and thus their presence at the Oppido Lucano site is not surprising. What is surprising is the sheer amount of marble, the variety of different types, and its use in a rural context. For comparative purposes, a number of other villas were researched in both in rural and urban contexts. The research was limited to villas in Italy and did not include those belonging to the Imperial family (e.g., Hadrian's villa at Tivoli) to ensure a reasonable scope for comparison. Sites that exhibited any trace of marble used in a decorative capacity, either on walls or on floors, were studied both for their comparative marble types and their decorative styles. Sites using marble in their architecture were not considered. Comparative evidence was sought for two reasons: (1) to verify that the marble types at the Oppido Lucano site were used as decorative elements and to support various theories about the nature of those decorative elements and (2) to assist in the determination of a likely *opus sectile* layout for the Room 1 floor at Oppido Lucano. Although there is evidence of decorative marble use in both urban and rural contexts, the frequency with which the stone is used or rather the infrequency is significant. It appears that, in nearly every case, "most stones were distributed locally; the frequency of marble finds drops off sharply with the distance [of the site] from the source" (Fant 1988, 147): every case but one—Oppido Lucano.

Rural Roman Villas

Evidence supporting the use of these imperial marbles as decorative "elements" in rural villas is relatively scant, perhaps due in large part to the limited number of fully excavated rural villa sites in Italy. In the sites that have been excavated, mosaic *tesserae* and painted wall plaster occur frequently in the site inventories, and the presence of decorative marble is markedly limited. However, five sites were found that used at least some decorative marble. Each of these sites is addressed separately, with parallels to Oppido Lucano drawn once the evidence has been presented. It should be noted here that a number of other villa sites along the Ionian coast (i.e. Locri) would have been suitable for inclusion in this body of evidence. However, the scope of the thesis necessitated limiting the comparanda at some point, and thus a number of such sites have been excluded from this discussion.

San Rocco at Francolise

The San Rocco villa at Francolise in northern Campania offers a look at early interior decorative marble use. Known for its vineyards, the area was a favoured spot for the Roman aristocracy to build large estates, which became "increasingly magnificent" (Small 1985, xxvii) following the dictatorship of Sulla. San Rocco was occupied from the fourth century B.C. through to the period of Constantine, and it was during the Period I building phase (between 100 and 70 B.C.) that some early decorative marble use began.

Period I and IA

Room A and expansion A1

Date (A): 100-90 B.C.
Date (A1): 50 B.C.

The first evidence of decorative marble use at San Rocco comes from the Period I construction and the Period IA expansion of Room A. Marble is used in the Period I phase as a *pavimentum scutulatum*: a pavement formed from regular tesserae interspersed with inset pieces of irregularly shaped coloured stone or marble (Morricone 1980). This pavement type receives little mention in the site notes beyond an acknowledgement of its presence whereas the two pieces of marble found in the Period IA expansion warrant further mention. Without subsequent size definition, Cotton (1985, 171) speaks of "two well-shaped pieces of marble" recovered from Room A: a piece of Portasanta, and one of Africano. Perhaps these two "well-shaped" pieces are of interest since, by the end of the remodeling work, "in view of its [large] dimensions, its pavement and its wide door on axis, Room A(1) appear[ed] to have been one of the principal residential rooms of the house" (Cotton and Métraux 1985, 27). Also of interest are the irregularly shaped marble pieces actually used in the *pavimentum scutulatum* as they may offer some insight into the use of the smaller marble pieces found at Oppido Lucano. Although much of the *pavimentum scutulatum* at Francolise is made up of tesserae inset with pieces of coloured limestone, which was readily available in the area (and a common substitute for more expensive imported marble [Fant 1993, 151]), the pattern of the floor and the continual use of at least some marble make this site most interesting for the purpose of comparison. The floor, which employs a basic geometric pattern, is described in the following section.

The Room A(1) pavement uses generically termed "white and cream" coloured marble *scutulae* in addition to *scutulae* of red, green, yellow, and black limestone. The *scutulae* are laid, "expertly randomized according to colour" (Cotton and Métraux 1985, 86), roughly 10 centimeters apart from one another on opposing axes, with the area in-between filled in with white tesserae laid in a "basket-weave" pattern.

> The large *scutulae* are 0.0075 to 0.01 m thick and are between 0.045 and 0.065 m long. They are roughly trapezoidal [emphasis added], the narrow side between 0.033 and 0.039 m and the wide side between 0.04 and 0.049 m. Some of the marble *scutulae* are square, between 0.6 cm and 0.7 cm^2. The small *scutulae* of limestone and terra-cotta are on average between 0.018 and 0.025 m long and 0.015 m wide and thick (Plate XI). (Cotton and Métraux 1985, 86)

The measurements of these trapezoidal *scutulae* are particularly interesting as, of the 11 similar pieces found in the Oppido Lucano inventory, seven of them measure between 7 mm (0.007 m) and 9.5 mm (0.0095 m), and the other four measure between 13 mm (0.013 m) and 16 mm (0.016 m).

Period II

The Peristyle

Date: late Republican

Similar to the floor of Room A, the Period II floor of the peristyle is a *pavimentum scutulatum* employing rectangular limestone *scutulae* in pink, purple, yellow, green, and black and trapezoidal marble *scutulae* in beige (c. 0.04 to 0.075 × 0.035 to 0.055 m^2 by about 0.005 m thick)(Cotton and Métraux 1985, 96). This floor uses three different sizes of *scutulae*, "aligned parallel to the walls in a background of diagonally set white tesserae" (Cotton and Métraux 1985, 96). The proximity of the *scutulae* and the large variance of colour create a more continuous pattern appropriate to the large space the floor covers. The peristyle area is set off from the *tablinum* with a narrow border of white marble (see Plate XII). Also recovered from this area were four pieces of coloured marble (not including the aforementioned "beige"), two irregularly cut and two rectangular. All four pieces are thinner than the beige *scutulae* and composed of rock that could have been obtained locally. The "marbles" are a yellow stone of so-called Calcare Marmosa Giallo detto Paesina, a green stone of so-called Calcare Marmosa Verde, and a grey-black stone called Olivine (not basalt). "It is of interest to note that for the important Period I floor of Room A1, imported marbles were used [whereas] for the extensive flooring of the Period II peristyle area, local coloured limestone sufficed" (Cotton and Métraux 1985, 172).

The Period IIA Caldarium

Date: c. 50 A.D.

The pieces of marble from the San Rocco villa considered most recent come from the Period IIA extension, which included the construction of a full bathhouse. The caldarium floor is paneled with three slabs of Cipollino marble, with a fourth piece used to line the floor of the bath. The panels are measure 0.018 m thick by 0.79 m wide and have bevelled edges. The backs of the panels "slightly rough," indicating, according to Cotton and Métraux (1985, 65) that they were used to cover a wall. Even though Cotton offers no explanation of why she believes the roughened backside of the tile indicates original placement on a wall, she nonetheless bases her belief that the panels were reused on the bathhouse floor (after being removed from the triclinium) on that theory.

While only 10 significant marble pieces were uncovered at San Rocco, the decorative style of the villa at Francolise offers considerable insight into the possible early uses of marble as a decorative material.

The Via Gabina

Date: 3rd c. B.C. - 3rd c. A.D.

The Via Gabina was an ancient road system running east from Rome into Latium and marked along the way by clusters of Roman buildings. The area around the Via Gabina (approximately 14 kilometers outside Rome) was first studied by Anne Kahane and John Bryan Ward Perkins, who documented the results of their 1964 survey in the 1972 volume of the *Papers of the British School at Rome*. Following their 1964 survey, large parts of the area were engulfed by indiscriminate construction (Kahane and Ward Perkins 1972, 91), leaving the archaeological record significantly altered by the time Walter Widrig and Philip Oliver-Smith arrived in 1976 with their excavation team. Thus, Kahane and Ward Perkins present an extensive inventory of artifacts with very little site detail whereas Widrig and Oliver-Smith present an extensive overall site discussion with little attention to the artifacts themselves.

The Kahane and Ward Perkins Discussion

Kahane and Ward Perkins list in their site inventory 11 villa sites from which significant amounts and varieties of imported and local marble were retrieved. Ten of the sites are "more or less directly associated with the Via Gabina" (Kahane and Ward Perkins 1972, 108), with the remaining site more in the area of the Via Praenestina. Since the sites were at that time part of a larger survey by Kahane and Ward Perkins and were not excavated, it is not safe to presume any occupation frame more specific than "Roman" for any of these villas (although for each, based on the evidence presented, a range of dates of occupation is approximated, with the main periods invariably falling between the first century B.C. and the second century A.D.).

The ten sites along the Via Gabina consist of seven small villa complexes and three more substantial ones, but among them, the marble finds cover 11 different types of stone, nearly all of which are also found in the Oppido Lucano inventory. Table 2 gives a more specific breakdown of the various sites and the marble types found there. The notes on each of the marble pieces in the site inventory indicate that Kahane and Ward Perkins believe that a fair amount of this marble was used either in *opus sectile* or wall veneering. Walter Widrig concentrates his 1980 discussion of the Via Gabina on two sites: a "villa with a small *hortus*" (site 11) and a "late antique building" (site 10) (Widrig 1980, 119-40). It is Widrig's discussion of site 11 which offers the most interesting information for the villa's comparison with Oppido Lucano. The site is that of a large villa complex occupied (and altered) from the third century B.C. to the mid-third century A.D. Widrig first speaks of *opus sectile* when he discusses the Phase 2A reconstruction of the villa, which "converted the U-plan of Period 1 into a domus with a standard atrium" (1980, 124). Opening off a long east-west room is a triclinium, identified as such by its "carpet of mosaic combined with *opus sectile*" (Ibid. 124). While rarely mentioning the pavement thereafter, Widrig offers a plan diagram of what the floor might have looked like based on the evidence available to him (see Figure E). This information, combined with Kahane's and Ward Perkins' extensive catalogue of marble pieces, indicates the popularity of these marble and mosaic floors. Certainly, there is evidence enough to hypothesize that, at least at the larger villa sites, *opus sectile* floors in important rooms (frequently *triclinia*) were not uncommon. In addition, insofar as the Via Gabina lies only 14 kilometers outside Rome, an easy travelling distance, a large influx of marble into that area is perhaps not surprising.

Settefinestre

Date: 1st c. B.C. - 2nd c. A.D.

The northernmost site discussed in this body of comparative evidence is that of Settefinestre in northern Etruria, in the territory of Cosa. The villa sits on a small hill bordered "on two sides by low hills covered with scrub, and on the third by a marsh that was once part of the port of Cosa" (Carandini and Tatton-Brown 1980, 11). Occupied from the first century B.C. to the second century A.D., the site also features the largest rural villa of those discussed in this section. However, that this is the largest villa does not imply a more extensive use of decorative marble. Like the other sites discussed in this section, Settefinestre displays evidence of marble use but, more often than not, the stone is again used as wall veneering or in *pavimentum scutulatum* rather than strictly in *opus sectile*. The decoration of Settefinestre, however, is nothing short of spectacular, with architectural elements, wall decoration, and paving stylistically comparable to urban Rome and the Vesuvian cities.

The Atrium, Peristyle, and Triclinium

Date: evidence of early 2nd c. decoration

The atrium, peristyle, and triclinium pavements all use marble in a limited manner. All of these floors are laid in *pavimentum scutulatum* (see Plate XIII), with rhombs and trapezoids of marble inlaid in a carpet of black and white mosaic. Evidence of the "second-century redecoration" stems from the fact that the walls appear to have been repainted in Pompeiian IV style. It is not possible to tell whether stylistic alterations were made to the pavement during this time. The only types of marbles used in these pavements (to supplement the locally obtained coloured limestone) are Giallo Antico and Portasanta. Both marble types are variegated, perhaps adding an extra stylistic dimension to the otherwise solidly coloured floor.

Room 30 - Sala Corinzia

Date: 1st c. B.C.

The only evidence of marble use in "proper" *opus sectile* form was discovered in Room 30 of the main building. The pavement of this room (as discovered from limited *in situ* remains and a "refuse" pile in Room 175 of the courtyard) appears to have been made up of rhombi in white palombino marble, green limestone, and grey slate, laid to form a three-dimensional cubic pattern (Donati *et al*. 1985, 42) and reminiscent of the *tablinum* pavement in the House of the Faun at Pompeii. The limited use of marble in *opus sectile* in a villa so close to a seaport is, in itself, indicative of the cost of this type of pavement (Donati *et al*. 1985). The use of marble in *pavimentum scutulatum* in conjunction with locally produced limestone tesserae and *scutulae*, perhaps laid with a marble boundary, seems to have been the most efficient way for the owner to present the illusion of *opus sectile* without bearing the enormous expense associated with it.

Gioiosa Ionica

Date: 1st c. A.D.

The Roman villa site at Gioiosa Ionica in the province of Brutium, although exhibiting only small amounts of marble, perhaps offers the greatest number of parallels to the Oppido Lucano site. Dating from the first century A.D., the villa sits on yet another site close to a seaport, facilitating the import of goods to and their export from the area. The presence of marble pieces is not in doubt, but their exact use is.

> L'esistenza di pavimenti in opus sectile è finora documenta dalla presenza di lastrina di marmo di varie dimensioni e colore she si rinvengono nella zona ad orient del Naniglio in terreno alluvionale, debbano provenire da ambienti di una zona superiore pavimentata con questo sistema decorativo sul quale, però, fare un discorso è ancora prematuro. (Pisapia 1988, 53)

The question at Gioiosa Ionica parallels that at Oppido Lucano in that, while there is not enough evidence to assume an *opus sectile* floor, there is, by the same token, not enough evidence to refute the existence of one. Unfortunately, no further mention is made of the pieces, nor are their dimensions or typologies discussed. Suffice it to say that marble, in some capacity, was used to decorate the interior of this villa.

Mura di Santo Stefano near Anguillara Sabazia

Date: 2nd c. A.D.

Finally, valuable for its comparative evidence is the villa at Mura di Santo Stefano, near Anguillara Sabazia, 26 kilometres north of Rome. Excavated extensively in 1977, the remains of what appears to have been "part of the residential wing of a wealthy *villa rustica*" (Lyttelton and Sear 1977, 229) have yielded strikingly similar results to those obtained at the Oppido Lucano site. The period of occupation for Santo Stefano has been set as the second century A.D. The area which is most interesting is the conspicuous "rectangular block," an "extraordinarily well preserved" ruin "still rising in places to a height of 18 meters" (Lyttelton and Sear 1977, 227).

The Rectangular Block

The "rectangular block" at the site is actually a most imposing Roman building, which dominates the surrounding area. "It incorporated at least three storeys, and was articulated on the east and west facades with three orders of slim brick pilasters corresponding with the three storeys of the interior" (Lyttelton and Sear 1977, 227). There is some dissension among researchers about the purpose of the "rectangular block," with Thomas Ashby believing it to have been a *horreum* for a large estate and J.B. Ward Perkins believing it to have been part of a residential area of a *villa rustica* (Lyttelton 1980). From its lavish decoration, the block appears to have been a very important area, one unlikely to have been used as a granary. In the southwest corner of the block, two marble slabs remain *in situ*—one on a wall and one on the floor. The floor is littered with marble fragments, among them red and green porphyry and at least 12 other types of marbles, including Africano, Cipollino, Giallo Antico, Luni, Pavonazzetto, and Rosso Antico (Hemphill 1975). "The many coloured fragments of marble suggest that the floor may have been covered in part with *opus sectile*" (Lyttelton 1980, 56). That site, aesthetically elaborate and yet architecturally utilitarian, containing marble both *in situ* and fragmentary, argues convincingly in favour of the building's having been a *villa rustica* similar to one described by Pliny (II, 17, 13). Pliny describes his Laurentian villa as having a tower with a large storage room on the top floor and a secluded dining room on the ground floor, with the floor between occupied by bedrooms (Lyttleton 1980, 60). Thus, the elaborate marble veneer and paving would have decorated the triclinium—an aspect seen repeatedly in many of the villas we have analyzed.

The marble finds at Santa Stefano have also played an important role in determining to whom the villa belonged in that "some features of the building indicate *a site of considerable importance*, such as the rich marble decoration of the interior incorporating a considerable quantity of porphyry" (Lyttleton 1908, 61, [emphasis added]). Porphyry was the decorative stone of choice for the Imperial emperors due to its regal purple-red colour and its relative rarity in the marble market. For some time, it was presumed that the presence of porphyry at a site indicated Imperial ties, and while that presumption cannot be validated, it would also be unsafe to refute it altogether. While the presence of porphyry and other imported marbles at this site is perhaps not surprising—the site lies along the Via Clodia only 26 kilometres from Rome—their presence is important in that it verifies the use of a wide variety of imported marble incorporated into an *opus sectile* pavement. The analysis of this site and the similarity of its marble inventory to that of Oppido Lucano offer a good indication of the types of conclusions that may be drawn from the extensive marble use at Oppido Lucano.

Urban Villas

While parallels to contemporaneous rural villas are important to the study of the marble at Oppido Lucano, equally important are urban parallels. For as much as the Oppido Lucano villa is located in a rural environment, its lavish interior decoration is steeped in urban tradition. The architectural revetments, painted wall plaster, and mosaic tesserae, in addition to the marble pieces, suggest an owner very familiar with decorating trends rooted in urban culture. While the site cannot be paralleled directly with its urban counterparts, neither can the similarities between it and those counterparts be overlooked. To obtain a complete picture, we must address both the rural and the urban aspects of this villa and draw parallels and conclusions accordingly. Perhaps the implied wealth and power that were associated with lavish urban villa decoration motivated rural land owners to spend large amounts of money decorating their homes to reflect a sophisticated urban consciousness.

Ostia

By far the most comparisons of opulent decorative marble use in pavements have come from Ostia. Because Ostia was a central port city, a large influx of wealth, both material and cultural, would be neither surprising nor unusual. When the marble trade was in its early stages, ships' cargoes would arrive not only laden with marble but also carrying trained craftsmen, each possessing different techniques and ideas. Despite the large inventories, imported decorative interior marble use in private homes was still relatively uncommon. However, the few homes that have been chosen did utilize marble in private space decoration, and they are analyzed here for possible stylistical comparisons with Oppido Lucano. The examined floors cover an extended period, so they are examined chronologically beginning with the earliest examples. Despite the fact that a number of the floors from Ostia that are discussed here either pre- or post-date the floor from Oppido Lucano, it seems appropriate to analyze them in an attempt to understand the progression of not only marble use but also pavement styles. In order to develop a competent hypothesis for the pavement style at Oppido Lucano, we must have a broad-based understanding of the evolution of interior decorative marble use. All of the floors analyzed in this section are true examples of *opus sectile* (not *pavimentum scutulatum*). Giovanni Becatti's extensive catalogue of Ostian pavements, *Scavi di Ostia IV: Mosaici e Pavimenti Marmorei,* is the primary source of the information that follows.

Domus Sotto il Vicolo di Dioniso
Date: Augustan
Becatti Reference No.: 368
Plate No.: XIV

The pavement of this room is a good example of an early, basic geometric style of *opus sectile* which uses only square and triangular pieces to achieve a patchwork of rosette and star motifs. The central squares, sometimes tilted to form diamond shapes, are bordered on all four sides by combinations of right-angle and isosceles triangles. The central squares are usually of Giallo Antico, with the surrounding triangles alternating among Cipollino, Rosso Antico, Grigi Venati, and Portasanta. Measurements are not recorded for either the pieces or the total floor area. The room in which this pavement was found opens directly onto the atrium, but the room's exact use remains unknown.

Domus con Portico di Tufo
Date: Augustan
Becatti Reference No.: 388
Plate No.: XV

The pavement of this room presents a slightly more geometrically complex pattern than that of Domus Sotto il Vicolo di Dioniso. In addition to marble squares and triangles, pieces cut for this pavement include rhombi, trapezoids, and octagons. Separated from a black mosaic atrium pavement by a threshold of wide white marble tiles, the pavement of this *tablinum* uses a combination of Giallo Antico, Africano, Portasanta, Rosso Antico, Fior di Pesca, and Marmi Venati to create its stunning effect. The large squares measure 44 cm^2 and are each inlaid with an octagon, with the centre another square. Rhombi and trapezoids form the surrounding *fascia*, exhibiting a total width of 19 cm (all rows included).

Domus della Fortuna Annonaria
Date: c. 250-300 A.D.
Becatti Reference No.: 409
Plate No.: XVI

Perhaps the most elegant example of Ostian housing is the Domus della Fortuna Annonaria (Meiggs 1960, 254). This house is peristyle-oriented, with all rooms opening onto the atrium. The room at the eastern end of the peristyle offers the next example of *opus sectile* paving. The largest surviving area of the floor measures 6 m by 5.5 m and utilizes white and grey marble (presumably Luni), Portasanta, and Giallo Antico. Even though the pattern is not geometrically complex, much care was taken to place the coloured tiles systematically to achieve a stunning effect. The pattern consists simply of rows of large squares containing small squares bordered on all four sides with rectangles and on all four corners with smaller squares. The resulting pattern appears almost "chequerboard-like." (The occasional breaks in the pattern are the result of some later patchwork repairs.) The tiles are lined up 13 wide and 12 deep. The centre squares alternate between Portasanta and Giallo Antico, with the rectangles in grey and the corner pieces in white. At the centre of the room is an *emblema*-like slab of Rosso Antico, one tile wide and two tiles long. While Meiggs (1960) has theorized that this room may have been used as a bedroom, its exact use is unknown. Given the amount of imported marble in the room and the apparent absence of *opus sectile* in other rooms of the house, it seems unlikely that it was used as a bedroom. Many researchers (Fant 1988, 1993; Dodge and Ward-Perkins 1992; Meiggs 1960) agree that marble placement in private homes was confined, largely due to expense, to public rooms such as the *triclinium*. Rarely was such lavish decoration found in private rooms (e.g., bedrooms and kitchens).

As Meiggs (1960) points out, third-century Ostia experienced a decline in wealth, the result of generally bad government, an outbreak of plague, and a marked decrease in overseas commerce. This leaves a vacuum in the history of *opus sectile* pavement although the pavement style regained popularity during the fourth century A.D. Meiggs reports that the Roman marble trade "which had grown to extravagant proportions in the second century must virtually have collapsed, because the main demand had come from the lavish building programmes of the emperors, and the post-Severan emperors of the third century built very little indeed" (1960, 85). Marble use, particularly in elaborate *opus sectile* pavements, most definitely experienced a resurgence in urban home decoration in the fourth century as supported by its use in the House of Cupid and Psyche.

Domus di Amore e Psiche
Date: 4th c. A.D.
Becatti Ref. No.: 49
Plate No.: XVII

Because of its later date, the Domus di Amore e Psiche, while utilizing some of the earlier types of marble, also utilizes a number of types that we have not seen before and that, to date, have not been found at Oppido Lucano. Even so, the use of the earlier marble in the pavement does warrant the villa's inclusion in this discussion. The most famous pavement is found in the triclinium of the house, a room so elaborately decorated that large marble panels form dados on the walls in addition to the marble used in the pavement. While the principal marble in the plan is Giallo Antico, it is supported by pieces in 'Serpentine'[15], Breccia Africano, Portasanta, grey granite, Porfido Rosso, Rosso Antico, Brocatello, Fior di Pesca, and Bigio Venato (which could be a version of Bigio Antico). The elaborate pavement is composed of circles, squares, olives, disks, borders, rays, rectangles, and a whole host of other shapes, which combine to form large square tiles all supplementary to a large central square panel. The plan itself is far too difficult to detail on paper, but the following points are of particular interest:

(1) The "border" pieces around the squares, formed by inter-locking trapezoidal pieces;

(2) The right-angle triangles used to border the squares and then border one another; and

(3) The presence of simple circular disks as the focal points of the surrounding squares.

While the overall design of this pavement may seem significantly more elaborate than what appears to be emerging at Oppido Lucano, the basic patterns offer a solid background on which to base possible scenarios concerning the use of marble in the pavement at Masseria Ciccotti.

Domus del Protiro
Date: 4th c. A.D.
Becatti Reference No.: 407
Plate No.: XVIII

A marble pavement at Domus del Protiro is found in the grand salon of a house that opens onto the east side of the central courtyard. This pavement is based on a simple geometric pattern which, despite its late date, is very reminiscent of pavements popular 200 years earlier. In addition to incorporating the usual white and grey marble, the pavement incorporates slabs of Cipollino, Breccia Africano, Portasanta, Giallo Antico, and Pavonazzetto. The remaining pavement covers a 4.5 by 1.8 m area made up of tiles measuring 60 cm^2, designed with a central square, and bordered by rectangles and triangles. The central square is usually a light colour, with the bordering rectangles in a darker colour (Portasanta, Grigio, or Cipollino). The bordering triangles vary in colour, but Becatti is careful to note that, "in general, the same quality of marble is employed in all similar geometric elements" (1974, 211). In other words high-quality, expensive marble was used throughout the pavement for all geometric elements (squares, circles, and so on) no matter how large or small the required piece. High quality was not sacrificed for affordability.

Domus Reg. IV, IS III,4

Date: 4th c. A.D.
Becatti Reference No.: 343
Plate No.: XIX

Another house with an elegant yet simple *opus sectile* floor is that recorded by Becatti as Domus Reg. IV, IS III, 4. This pavement also decorates a "grand salon," this one on the second storey. The remaining pavement, which measures 3.8 by 3.5 m, is composed of six types of marble (white, grey, Cipollino, Giallo Antico, Portasanta, and Rosso Antico). Its geometric simplicity is particularly interesting due to the similarity between its pieces and those listed in the catalogue of Oppido Lucano. Only 13 interior tiles of the pavement remain, bordered on one side by four rows of white marble rectangles. Of the 13 tiles, only two deviate from the pattern. The 11 standard tiles are composed of three decreasing squares, the angles of which all face inward. Each square is a different colour than the next, with the colours alternating among white, grey, Portasanta, and Giallo Antico. The central square stands out from the background as it is usually set in a darker stone. The remaining two tiles vary only marginally from the set standard in that the central square appears to be laid over another slightly larger tile, giving the effect of a border. According to Becatti (1974, 185), "regularity is not noted in the succession and altering of various tiles and various colours."

Terme del Foro
Date: 4th c. A.D.
Becatti Ref No.: 38
Plate No.: XX

The last Ostian pavement that offers some aspects of comparison is Terme del Foro. The focal point of this pavement is the consistent use of borders and the shapes of the pieces used in order. The simple geometric inlaid square motif, which has been seen in Domus Reg.IV and a number of other Ostian houses, appears again in Terme del Foro, but in this case, each tile is surrounded by a border. The remains of this pavement are a section 2.1 by 1.5 m made up of tiles in white and grey marble, Cipollino, and Portasanta. The section is part of a larger pavement belonging to a two-part salon believed to date to the fourth century. Each of the tiles measures 55 cm^2 and is framed on all sides by pieces of white marble. The square tiles are once again made up of "three squares decreasing," the interior squares laid with their "corners at the halfway mark on each side" (Becatti 1974, 24). The central square of every tile except one is in Cipollino. (In the remaining case, the square is in grey marble.) The bordering triangles, which form the inlaid square, are in Portasanta in the first layer and in Cipollino again in the second. The white marble border that surrounds each of the tiles is composed of a combination of simple rectangles and trapezoids. The interior borders that separate the tiles themselves are significantly thinner than the border running around the complete pavement. The presence of these borders offers some indications about the use of the large number of thin rectangular and trapezoidal pieces that appear in the Oppido Lucano inventory.

The sites at Ostia are by far not only the largest in number but also the best documented, due in large part to the work of Becatti. Surprisingly, the existing literature is relatively poor in its exploration and documentation of domestic interior marble use. Consequently, evidence of urban interior domestic marble use outside of Ostia is limited to only a few sites. (While extensive decorative marble use at some of these sites is implied when no direct written evidence exists, that use has not been further explored.)

The desire for marble to adorn public buildings and Imperial villas acted as a catalyst for the marble trade (Fant 1993; Dodge and Ward-Perkins 1992). In urban centres, marble adorned buildings that awed the public. (Marble indicated great wealth and, in turn, great power. Yet despite the large amount of marble arriving in these urban centres, a surprisingly small amount ever adorned the floors [or walls] of urban homes.)

Pompeii

The study of interior pavement decoration at Pompeii proves interesting in that *opus sectile* pavements receive only passing reference. Clark's exposé of Pompeii mentions, without further detail, that the house of Scaurus had walls and floors paved with "foreign and costly marbles, of which they [the Romans] were passionately fond" (1833). Indeed, given the proximity of Pompeii to Rome, the presence of some domestic marble use is to be expected. While a number of buildings in Pompeii do use decorative interior marble, the archaeological documentation of this use is slim. What can be inferred from such authors as R.C. Carrington, however, is that, despite Pompeii's proximity to Rome, marble use was not lavish. In his book on Pompeii, Carrington claims that *opus sectile* pavements were "too delicate to be trodden on every day. Floors like these are more suited to the palaces of Imperial Rome than to the bourgeois houses of a provincial town, and their occasional use in Pompeii was due to nothing more than a desire for ostentation" (152).

Herculaneum

In comparing *opus sectile* paving in Herculaneum and Pompeii, researchers must speculate if it was the bourgeois nature of Pompeii's community that accounts for the lack of marble paving/veneering. While Pompeii was a working-class community, Herculaneum, by the sea, was a favoured resort for the wealthy. Herculaneum offered a "complete absence of large scale trade and industry" (Brion and Smith 1960, 177), with businesses venturing little more than selling fine foods. The focus in the study of Herculanean pavements really needs to be placed upon the type of citizen who owned these richly decorated residences.

The distinction of "patrician aristocracy owning fine houses" (Brion and Smith 1960, 177) is nowhere more clear than at Herculaneum. According to Brion and Smith, the wealthiest houses in Herculaneum were the House of Stags, the House of Telephus, the House of the Gem, the House of the Hotel, and the House of the Mosaic Atrium. Interestingly, more than half these houses record elaborate *opus sectile* marble floors.

House of the Mosaic Atrium

The first in a row of mansions, all of which overlook the sea, is the House of the Mosaic Atrium. Although no detailed description (of its floor pattern or the marble types within it) is offered, we do know that the house had a beautiful, elaborate marble-floored triclinium, which, facing southwest, overlooked a sun terrace (Grant 1971; Deiss 1966).

House of the Stags

Further along the cliff is the sumptuous House of the Stags. This house adds a new, interesting, and thus far unique angle to the study of interior marble use. Here, decorative marble is used not only in public spaces but also in private ones. As discussed later, public rooms (e.g., dining rooms and grand entranceways) were often decorated very sumptuously because they were the rooms in which guests were entertained. Because much of the appeal of marble centered on its association with wealth and power, it was used to adorn the walls and floors of public rooms instead of private ones (e.g., bedrooms and kitchens). However, if a villa owner had also been able to afford to decorate *private* spaces with expensive stone, his fellow citizens would have held him in the highest regard. This was the case with the House of the Stags. Not only is the entranceway paved with *opus sectile*, but the triclinium also offers a pavement of marble *intarsia* (Deiss 1966), and an elaborately decorated imported marble pavement adorns the floor of an elegant bedroom. Brion and Smith add that the "splendour of the polychromatic marble pavement was found in context with glass mosaics and beautiful bronze and marble statuary" (1960, 181). (The context in which these marble floors are found in Herculaneum confirms that the presence of imported marble in a private home signalled the wealth and status of its owner.)

House of Telephus

The House of Telephus may be the most oft-described villa in terms of its interior decoration as one of its rooms possesses "the most sumptuous marble decoration of floor and wall which has survived from any private abode" (Grant 1971, 127). The villa originally dates from the time of Nero and was obviously erected by an owner with much status and wealth and an idiosyncratic predilection for marble (Brion and Smith 1960). The House of

Telephus displays some of the most "dazzling marble decorations, of colours never before seen in Campania or even in Rome. The paving and walls were covered over with a kind of marquetry of antique green, Pavonazzetto, porphyry, serpentine and the African yellow which seems full of sun and fire" (Brion and Smith 1960, 182). The specific room to which Brion and Smith refer is the sumptuous drawing room, which Grant[16] also notes. Deiss describes the room in *Herculaneum—Italy's Buried Treasure*: "the true showpiece of this house is the drawing room of marble, so elaborate and luxurious that it was suitable for an emperor's palace. The room is twenty-two feet wide and thirty feet long, and not only the pavement, but the walls are of marble—and what marble!" (1966, 46). Deiss also notes evidence indicating that the villa's owner may have been Marcus Nonius Balbus, proconsul of Crete and Cyrenaica—certainly a wealthy and powerful man.

Villa of the Papyri

Without question, the most famous of all Herculanean domestic structures is the Villa of the Papyri. The library in which the papyrus scrolls were uncovered is also the room in which an exquisite *opus sectile* floor was discovered. Since much of the villa still lies buried beneath modern-day Herculaneum, details of the marble types and shapes incorporated in the pavement are difficult to ascertain. The pavement is frequently mentioned in passing— "un'ampia sala rettangolare con pavimento di lastre marmoree variamente sagomate e disposte in motivi geometrici. Un pavimento simile fu trovato in uno degli ambienti verso oriente dello stesso peristile" (Mustilli 1983, 11)—but rarely in detail as the floor of the study seems relatively unimportant in the face of the other treasures. Once again, exceptional wealth plays a role in the acquisition and utilization of marble as the simple size of the villa, even without benefit of the statuary, the scrolls, or the *opus sectile*, clearly indicates that it was "the residence of a most important family " (Deiss 1966, 47).

La Villa di Livia a Prima Porta

The final urban villa noteworthy for its comparative value is the Villa of Livia at Prima Porta. Studies of this villa, in the suburb of Prima Porta just outside Rome, are fragmentary and not particularly well documented. The villa is so named due to the recovery of a marble statue on the site believed to be of Livia. The recovery of this statue alone does not necessarily indicate that the villa belonged to the Imperial family (which would thus exclude it from this analysis), however, it should be noted that, the villa is richly ornamented and must certainly have been occupied by a very high ranking family. Messineo and Calci (1984, 30) mention *at least* one room paved with a simple geometric *opus sectile* pattern. The authors claim that the remains of the floor (see Diagram F) are preserved in a large room and appear to be in the style of standard simple geometric "squares laid in squares" (see Diagram D).

> When the use of marble came into fashion in the late first century B.C., these pavements began to be very rich and striking. The favourite pattern was made up of squares and triangles, arranged to represent squares set obliquely within squares —the varied colours of the marble being used to enhance the design (Carrington 1936, 151).

Once again, the proximity of such a large, self-contained, elaborate villa (Messineo and Calci 1984) to Rome suggests that wealthy residents used it to satisfy their desire to escape Rome's "hustle and bustle."

A wide variety of comparable villa sites, both urban and rural, have been presented. Some of the similarities are obvious; others are not. All, however, are important to the analysis of the marble at Oppido Lucano. It is clear already that the lavish decoration of the Oppido villa is an anomaly, particularly when considered within the villa's geographical context. What, then, does the anomaly mean? What does the marble say about the history of this site? Why did the owner employ marble at such great expense? The next chapter discusses, both technically and conceptually, the use of marble at Oppido Lucano. Parallels are drawn from the information presented in this chapter and the preceding one, and some historical and social hypotheses emerge from that analysis.

6

The Marble in Use

Now that we have studied the marble catalogue in some detail, a number of questions must be answered. Why was there such a vast amount of marble at the Oppido Lucano site? How did it get there? How and for what purpose was it used? And finally, does the presence of marble at the site affect the current archaeological interpretation of the villa? In order to reach some conclusions about the marble use at Oppido Lucano, we must first explore a number of avenues to complement and enhance the information presented in the catalogue and preceding chapters.

Brief Review of Comparative Evidence

While the comparative evidence presented in Chapter 5 covers a wide scope of villa sites in both urban and rural contexts, two common denominators run through the sample. First, all of the villas, regardless of their locale, have been linked either historically or by virtue of their size, design, and placement to wealthy land owners. This link leads to the presumption that villas belonging to the more common class of citizen have comparably few archaeological remains. Second, in all cases, the rooms in which one finds the most extravagant and ornate marble displays are rooms that can be called "public private" rooms. A "public private" room can be defined as an area in a private dwelling that was structured and decorated with sociopolitical considerations in mind. Such rooms included the triclinium and the salon. These were rooms that served primarily as gathering places for guests. A "private" room, on the other hand, could be defined, within the context of the aforementioned body of evidence, as a room that only family members were permitted to enter, such as a bedroom or a kitchen. In stark contrast to the "public private" rooms, "private" rooms were usually decorated sparsely with locally available materials in far less elaborate styles. A very simple conclusion can be drawn from all this evidence: wealthy and powerful Roman citizens were very concerned that their status be reflected in the decoration of the "public private" rooms of their homes. Status and power could be impressed best upon not only the lower classes but also one's peers through outward expressions of wealth, and between the first century B.C. and the third century A.D. (when the Roman marble trade peaked), it seems that one of the best ways to impress those groups was through displays of imported marble. The hand-painted wall plaster and colourful marble tiles ensured that the decoration left no doubt in the mind of the observer. Yet how did the villa owner determine how much plaster and marble was "enough"? Was there a "standard" for wealthy homes, or was quantity simply a direct measure of available wealth?

The Amount of Evidence

While there may never be an answer to the question of "how much was enough," the recovery of marble to date at the Oppido Lucano site seems to argue that "more was better than less." As mentioned in Chapter 2, over 175 different marble pieces have been uncovered at Oppido Lucano. Some pieces are whole while others are broken, but each represents an important part of the villa's decoration. As detailed early in the discussion of the marble inventory, all pieces listed in the appended catalogue were recovered in Area 3, the residential area of the complex. Other pieces of marble, though, were found in other sections of the site. While the presence and use of marble pieces in those other areas do not enter into this discussion, it is important to remember that their presence contributes to the overall analysis of the villa.

The 175 marble pieces in the inventory represent 11 different marble types from around the Mediterranean, all of which could have been used concurrently in one decorative phase. While 175 pieces may not seem like much on paper, it is important to bear in mind the presence of the physical evidence. The sample size is very large, and there can be little doubt that it would have been sufficient to decorate the corridor in one form or another. The previous discussion of transport and quarry costs, in conjunction with the ever-present question of true availability, leads one to speculate that perhaps the owner of the villa at Oppido Lucano had an Imperial connection that allowed him access to the various types of imported marble before the desire for marble had spread to peripheral districts. Had large amounts of the various marbles been available to anyone who could afford them, it seems unlikely that archaeological remains like Oppido Lucano would be so comparatively rare.

The Presence of Porphyry

In recognizing the importance of the amount of marble found at the site, we must address one further issue: the amount of Porfido Rosso. As discussed in Chapter 3, porphyry seems to have been associated with royalty (Fant 1988, 149) and overseas conquests (Fant 1993, 147). But exactly how much can one infer from its presence at a site, if indeed anything at all?

Despite or perhaps because of its association with royalty and overseas power, porphyry is not an uncommonly used marble, according to the excavation results of the villas discussed in Chapter 5. Lyttelton comments in a 1980 essay on Muro di Santo Stefano that "fragments of porphyry have been found on other sites investigated in the Ager Veientanus, so that it does not appear that the existence of porphyry on a site is enough to associate it with the Imperial family" (50). While this seems a sufficiently convincing statement, we must address two questions before accepting it as valid in terms of the Oppido Lucano villa site. First, how much porphyry does Lyttelton believe must to exist at a site to be deemed "enough to associate it with the Imperial family"? And second, should the "distance from the source" be considered? The Santo Stefano site, along with others on the Via Clodia, was close to Rome and had easy access to the marble yards at the Campus Martius. If small amounts of the precious porphyry had been available for purchase, it would have been logical for the stone to have been purchased by those closest to Rome as the transport charges would have been accordingly negligible. As Fant notes in support of this theory, "because of the wealthy elite and rich middle classes in [and around] the capital, a concentration of imported marble at Rome is predictable" (1993, 152). Oppido Lucano is a long way from Rome, and while one may well argue about concentrations of porphyry within a set radius of the marble yards, that argument can hardly apply to a site in rural Lucania. In addition, Fant describes a distribution model for the marbles that supports the significance of the presence of porphyry such a long way from Rome. "The normal distribution pattern for bulky and heavy objects, where transport costs (especially by land) drive up the price quickly, resembles that of light whose intensity drops with the square of the distance from the source" (Fant 1993, 152).

The issue of "how much porphyry can be considered significant" is difficult to assess since it is an issue that Lyttelton does not address. It appears, for all intents and purposes, that Lyttelton made a judgement call about what constitutes a "significant" amount. Since there are only 12 pieces of porphyry in the catalogue of Area 3, it is probably unwise to assume Imperial ties on the basis of them alone, but the evidence is significant enough to suggest that the villa and, in turn, its owner were, to say the least, of some regional importance.

Transporting Marble to Oppido Lucano

Perhaps one of the most intriguing questions regarding the presence of extensive marble at Oppido Lucano is "how did it get there?". All the other sites discussed in the body of comparative evidence share at least one important fact regarding transportation: they are either on, or close to, the shore, or they are near an urban centre. The site at Oppido Lucano is located inland, in a rural setting, a considerable distance from the nearest shore. So how was marble transported to Oppido Lucano? Although no *direct* evidence exists regarding marble transport ships docking at any of the southern coastal port cities, it seems entirely feasible that coastal stops were made en route to Rome as evidenced by the marble found at Locri (for more information, see, Costamagna and Sabbione 1990). An *in situ* marble floor found at Locri proves that marble was being used decoratively at sites even further from Rome than Oppido Lucano. For large amounts of marble to have been available such a long distance from Rome, periodic dockings must have been made at southern ports to enable purchasers to receive orders. If this were the case, docking would likely have occurred (in the case of Oppido Lucano) at the city of Metapontum which continues as a port city into the sixth century A.D. and which is linked to the Oppido Lucano area via the Bradano river system.

Transport from Metapontum to Oppido Lucano could have occurred via the Bradano river valley, by mules bearing panniers carrying the marble slabs. This may only be one of many plausible theories. What is known, however, is that the sheer expense of transporting marble slabs over land from Rome supports the idea that some coastal docking of marble transport ships must have occurred to facilitate its extensive use in villas such as the one at Masseria Ciccotti.

Possible Floor Styles—*Opus Sectile* and Beyond

One of the biggest remaining questions is "so what does all this mean? What did the floor look like in its original form?" There have been a lot of studies on Roman floor styles (e.g., Blake 1936; Morricone 1980) that may assist us in attempting to "reconstruct" the Room 1 floor at Oppido Lucano.

The Evidence

In addition to the copious quantities of marble found in Area 3, a couple of fragmented mosaics were found that are believed to have belonged to the same decorative phase. The mosaics do not appear to have been extensive enough to have "paved" the entire hallway; rather, they seem to have been placed sporadically along the length of the corridor. In addition, excavations of Rooms 8 and 9 (at the far east end of the corridor) in 1992 turned up a rather more complete mosaic pavement, which appears to have missing "pieces." It is believed that the carpet mosaic once had marble inserts. None of the marble inserts was found *in situ*, but one of the excavators[17] believes (although not positively) that the *vacuae* measured approximately 100 mm wide by 250 mm long. These suggested measurements are remarkably close to those of one of the catalogued pieces, which was actually found in the top plough layer near the end of the corridor. Piece 81 measures 111 mm wide by 225 mm long and is 19 mm thick. It is a complete Africano marble floor tile with four worked edges with mortar residue on the underside. While it is not certain that piece 81 does belong to the floor in Rooms 8 and 9, its inclusion would, by analogy, support a number of points: (a) that the thickness of a marble slab may indeed have some direct connection to its decorative placement in the villa (i.e., on a floor as opposed to a wall), (b) that more than one decorative style could be used on the same floor, and (c) that the tradition of *pavimenta scutulata* may have continued well into the second century as a viable means of incorporating expensive marbles into less expensive mosaic floors. These points will likely assist us in determining the original form of the floor in Room 1.

Pavimenta Scutulata

Pavimenta scutulata is a paving style whose origins date to the second century B.C. and possibly earlier (with use continuing through the second century A.D. and beyond), when it was used by well-to-do citizens to decorate important "public private" rooms in their villas. The style appears to have originated for economic reasons as much as for aesthetic ones. Coloured pieces of locally available stone (usually limestone in shades of red, pink, and grey) were inserted into rough white limestone mosaics to add both a dimension of splendour and a touch of colour. Marion Elizabeth Blake (1936, 50-67) calls this paving technique λιθοστροτον (lithostroton), and describes it as creating "a type of pavement in which comparatively small pieces of white limestone, irregularly cut and irregularly laid, form the background for larger pieces of coloured stones exhibiting various sizes and shapes" (1936, 52). As the technique evolved, the work became finer and more detailed—to the point where "irregular piastrelle [were] set jewel-like into a [mosaic] background of black and white tesserae" (Fant 1993, 151). Lithostroton floors soon decorated homes the length and breadth of Italy as the pavement's extravagant look but affordable cost made it a popular choice.[18] As the marble trade took hold in Italy, wealthy citizens chose to replace the limestone inserts in their pavements with more expensive pieces of imported marble. A catalogue prepared by Maria Luisa Morricone (1980) shows the evolution of *pavimenta scutulata*/lithostroton from its earliest, most rudimentary styles to the more extravagant and sophisticated second-, third-, and fourth- century floors. While the Room 1 pavement at Oppido Lucano is not likely *pavimentum scutulatum*/lithostroton floor, it does seem from the evidence uncovered thus far from Area 3 that some elements of this floor style were incorporated into other pavements in the villa as evidenced by the mosaic floors with marble inserts uncovered in Rooms 8 and 9.

Patterns in Opus Sectile

Opus sectile is, by definition, a paving style in which regular pieces of cut stone are laid together to form a continuous pattern (Henig 1983). The stone used in *opus sectile* floors, although traditionally associated with marble, can actually be of any type or quality depending on the availability of stone in the area. Floor styles in *opus sectile* vary, but, perhaps because of the nature of the work (i.e., regular shapes are easier to cut from the stone), geometric styles are the most common. Blake (1936, 36) describes a number of the more common geometric floor designs through to the second century A.D. Guidobaldi, in his article "L'intarsio marmoreo nella decorazione parietale e pavimentale di età romana," describes an additional style (see Diagram L):

> a more diffuse motif—certainly an older one—is that of "cube appearance" obtained by the juxtaposition of three squares, white, black and grey green united to form a regular hexagon which [forms] a "bee-hive" with other similar hexagons which results in

> a three-dimensional appearance. . . . A more simple motif of the rhombus can be achieved with triangles (each rhombus is formed from two adjacent triangles) with further colour distinctions (four colours instead of two). (1989, 56)

Nearly all of these styles incorporate triangles, squares, parallelograms, trapezoids, and rectangles (see Diagram G)—shapes found frequently in the Oppido Lucano catalogue. Thus, by analogy, it seems clear that some elements of true *opus sectile* paving may also have occurred in the corridor.

The Room 1 Pavement Hypothesis

While the diagrams of Blake and the definitions of Guidobaldi offer us some assistance in determining what the Oppido Lucano pavement may have looked like, neither of them seems sufficient to incorporate all of the elements uncovered in Room 1. Since it appears as though the pavement decoration of the corridor has employed elements of *opus sectile* with at least some mosaic design, it is important to address both of these issues. Three steps are necessary. The first is to determine possible patterns for the *opus sectile* section of the corridor based upon frequently recurring shapes in the catalogue. The second is to determine how that section was used in conjunction with the mosaic. And the third is to determine whether the combination of *opus sectile* and mosaic *emblema* was a frequent or even acceptable decorative concept. (There is too much marble for us to propose that the corridor was decorated in *pavimenta scutulata* per se, but it is possible that a derivative style was applied.)

The Opus Sectile

This analysis is based upon the suggestions of Blake and Guidobaldi, together with the floor styles found in some of the comparative villa sites discussed in Chapter 5.

Since the Oppido Lucano inventory consists primarily of rudimentary shapes, it seems logical to assume that the floor must have been laid in a basic geometric style. Pavements such as those found at *Domus del Protiro, Domus Sotto il Vicolo di Dioniso, Domus Reg. IV.IS.III,4,* and *Terme del Foro* (Plates XIV, XVIII, XIX, and XX) prove that a combination of squares, rectangles, and triangles was a popular pattern. While the Oppido Lucano inventory includes all of these shapes, it also includes a large number of trapezoids and parallelograms not used in any of these floor patterns. However, one of the floor patterns suggested by Blake does use trapezoids. Diagram H shows a pattern using eight trapezoidal pieces in each tile in addition to squares and triangles. A large square is the focus of each tile (e.g., piece 80A), bordered on all four sides by two trapezoids laid parallel to each other and on all four corners by smaller square-in-square motifs. This pattern seems a likely possibility for the *opus sectile* except for its lack of rectangular pieces. The marble inventory of Oppido Lucano has a large number of rectangular pieces too consistent in size and shape to be excluded from the floor design. Thus, taking into account all the pictorial and verbal evidence available and drawing aspects from each where necessary, I have determined a possible design for the pavement at Oppido Lucano.

The design is based on the square-in-square motif but is altered slightly to accommodate the types of pieces found in the marble catalogue. Plate XIX shows the floor from *Domus Reg IV.IS.III,4* at Ostia. Were the marble pavement at Oppido Lucano based on this motif (see also Blake's plan, Diagram G), which uses triangles to form three inlaid squares, it would be possible to imagine a border around each tile constructed from the trapezoidal pieces and the thin rectangles. Laid angle to angle, the trapezoidal pieces would form the right-angle border to trim the square tiles. An example of this type of "edging" can be seen around the central *emblema* in the *Domus di Amore e Psiche* pavement. A drawing of what this edging pattern may have looked like appears in Diagram A. A drawing of what the complete *opus sectile* design may have looked like can be seen in Diagrams I and J. The resulting patterns from the analysis are similar in some ways to those found in an *opus sectile* pavement discovered near Locri, in the salon of La villa di Palazzi di Casignana. Perhaps the similarities between the two pavements indicate some sort of regional pattern style.

Before determining the placement and extent of the added mosaic, one should note that the larger rectangles and circular tiles have not been used in the *opus sectile* pattern. As stated previously although as yet unconfirmed, it appears as though the larger rectangular pieces of marble may have been used in the Rooms 8 and 9 mosaic floors as inlays, in the tradition of *pavimenta scutulata*, and thus the possibility of the pieces' use in the Room 1 pavement has not been addressed. The circular tiles (one in Porfido Rosso and the other in Lapis Lacedaemonicus) are also anomalous. Given the "public private" importance of Room 1, it is entirely possible that they were laid into one of the square tiles, replacing the two inner "squares." Such a pattern is seen on a vaster scale in the Pantheon, where a large circular tile of porphyry is set into an even larger square setting. It is not uncommon for the pattern of a floor to change periodically (see, e.g., Plate XIX), and thus it may be entirely possible that the two circular tiles were placed strategically in the corridor, perhaps to draw the eye to some particularly resplendent article in the room. On the other hand, it is possible that the two tiles belonged to the Room 8 and 9 pavements.

Neither of these suggestions can be confirmed or denied, so they must be given equal consideration.

The Mosaic

The mosaic remains found to date in Room 1 occur in only two places and are badly damaged from ploughing on the site. Not much remains intact: most of the mosaic was recovered as individual *tesserae*. In both places, however, enough of the mosaic remains intact to prove with certainty its location within the context of the room. Both of the areas in which the mosaic was uncovered lie almost in the middle of the room (widthwise), one about one-third of the way along the corridor and the other almost two-thirds of the way along. The recovered *tesserae* are simple black and white cubes approximately 1 cm^2. It is proposed that two mosaic designs were inlaid into the primarily *opus sectile* pavement, with the marble framing the more delicate mosaic *emblema*. This hypothesis seems the most logical one since it addresses a number of questionable issues related to the corridor's decoration. Since the corridor is a large room, the insertion of mosaic into the expensive marble floor would have helped offset at least some of the great expense associated with marble paving. Those financial considerations would explain why, although the marble inventory is extensive, there hardly seems enough marble to cover the entire floor and, in turn, why not enough mosaic has been recovered to hypothesize the existence of a complete mosaic pavement. But can this hypothesis be confirmed by analogy? Are there other examples of combined *opus sectile* and mosaic that add credibility to the hypothesis?

The Comparative Evidence

Confirmation of this decorative style is found in two Ostian houses. There is indeed evidence of floors that combine *opus sectile* and mosaic pavement. Plate

XXI shows *opus sectile* pavements from *Domus del Protiro* (A) and *Domus delle Colonne* (B) inlaid in larger mosaic floors. Although it is the *opus sectile* that is inlaid in the mosaic pavement in both cases, the examples prove that the two paving techniques could be used together to achieve a desired effect. Diagram J shows what a section of hallway tile might have looked like. This marble inlay could easily have been placed in a mosaic background, paralleling the pavement styles seen in Plate XXI.

The Effect of the Pavement on the Interpretation of the Site

Acknowledgement of such an elaborate pavement in the residential area of the villa site allows for further speculation. While the pavement style and marble types can assist one in determining the approximate date of the building phase, they also offer far greater insights into the history of the complex. The elaborate and expensive decoration of Room 1 provides possible clues to the importance of the villa and its occupants.

The Importance of the Corridor

As mentioned previously, Room 1 appears to have been an extensively decorated room, with red painted wall plaster balancing the mosaic and marble on the floor. As discussed earlier in this chapter, such fabulous decoration was flaunted only in "public private" rooms for receptions or assemblies. So why would a corridor have been so elaborately decorated? In referring to the frequency of private *opus sectile* floors, Fant states that "genuine *opus sectile* paving was laid in wealthy houses, but usually was confined to one or two rooms" (1993, 151). It would thus seem particularly strange, in light of the comparative evidence in which *opus sectile* paving largely adorns such rooms as the very public *triclinium*, that an expensive pavement would be laid in an interior corridor. That such paving in a "hallway" is not known may be an archaeological accident as much as anything else. This style of pavement may have been considered more appropriate for a verandah and even more so for a triclinium or an atrium. However, in the early phase of the villa occupation, the "corridor" was a public viewing space while in the latter phase, it served as a long entranceway to a monumental room, judging from the pilasters and column capital found nearby. In both capacities, the "corridor" does indeed take on a very public nature, thereby justifying the owner's decision to decorate accordingly. Guests' immediate impression of luxury upon entering the corridor would doubtless remain with them throughout their visit, thereby validating the placement of such elaborate decoration in the "corridor."

Prior Evidence: Confirmation or Contradiction?

Given the comparative evidence presented in the preceding chapter, it is obvious that the remains of Room 1 parallel aspects of both the urban and the rural villas. It seems evident that decoration at the Oppido Lucano site may have represented an honest attempt to incorporate "the best of both worlds." The villas at Santo Stefano (Anguillara Sabazia) and the Via Gabina (Rome) and the later phases of Settefinestre (Cosa) all possess *opus sectile* floors. Nine of the 11 types of marble found in the Oppido Lucano inventory are also found at these sites (Giallo Antico, Portasanta, Pavonazzetto, Porfido Rosso, Lapis Lacedaemonicus, Cipollino, Africano, Rosso Antico, and Carretin) but in comparatively smaller amounts and with less diversity. That is to say that, while one or more of the aforementioned marble types may occur at a site, none of the sites' inventories document the presence of all nine types of marble.

Pavement Analysis Within the Context of the Site

Now that the composition of the floor in Room 1 has been established, it is logical to question the importance of such a discovery. How, if at all, does its presence affect the archaeological interpretation of the site? What social and historical conclusions can be drawn from its presence within the villa's layout? The presence of the floor, its decorative style, and its placement significantly help the excavators determine the history of the villa by providing not only assistance with dating but also a sociopolitical framework for hypotheses about the importance of the villa and its owner.

Dating the Corridor

While it may seem that the prime factor in dating the floor of Room 1 would be the pattern of the tiles, certain geometric floor styles have remained constant throughout the history of *opus sectile* paving. Perhaps for economic reasons, simple geometric floor styles were never eclipsed by the dramatic detailed styles seen in such complexes as *Domus di Amore e Psiche* in Ostia. Thus, instead of looking to the floor pattern for dating clues, one may be wiser to look to the marble tiles themselves.

Marble Exploitation Periods

Because an analytical breakdown of each of the marble types uncovered at Oppido Lucano has already been presented in Chapter 3, the following discussion simply encapsulates those data. Most authors who deal with the marble trade refer to "exploitation dates" when speaking of the main periods of widespread usage for a stone. Those "exploitation dates" cover the periods of widespread quarrying and subsequent usage during the Roman marble trade.

The main "periods of exploitation" for the marbles found in the Oppido Lucano inventory are as follows:

Africano marble	1st c. B.C. - 2nd c. A.D.
Bigio Antico marble	Flavian period - 3rd c. A.D.
Carretin marble	1st c. B.C. - 3rd c. A.D.
Cipollino marble	1st c. B.C. - Roman period
Giallo Antico marble	2nd c. B.C. - Roman period
Lapis Lacedaemonicus marble	Roman period
Pavonazzetto marble	1st c. A.D. - 6th c. A.D.
Porfido Rosso marble	1st c. A.D. - 5th c. A.D.
Portasanta marble	1st c. B.C. - Roman period
Rosso Antico marble	1st c. B.C. - Roman period

It is important to note that the exploitation periods of both the Bigio Antico marble (of which there are 23 pieces in the catalogue) and the Carretin marble (of which there are 20 pieces in the catalogue) end by the third century A.D. In addition, the exploitation period of Africano marble, which has contributed 11 pieces to the inventory, two of which are diagnostic tiles, ends during the second century A.D. Is the presence of an imported marble at a site which postdates the major period of exploitation common, or is it possible to theorize a date for the Room 1 floor based on the dates listed above?

Recutting and Reusing

The presence of limited quantities of imported marble at a site post-dating the end of the marble's exploitation period, while not necessarily unusual, is not exactly common either. In the cities (e.g., Pompeii), it was common for a local stonecrafter to recut stone left over from major building projects for reuse in smaller buildings and private homes. Fant mentions a Campanian marble workshop whose "chief business was joining small bits and making clever repairs with odd pieces on hand" (1993, 152) and notes that "there are signs of re-use in Rome almost from the beginning, indicating the value attached even to second hand pieces" (1993, 159). Is it possible that the marble pieces found at Oppido Lucano were recut from an earlier, larger project and reused?

Dating Room 1

The villa at Oppido Lucano had two major construction periods: one that took place during the second century A.D. and another that took place during the fourth century A.D. While it is possible that some recut marble pieces were used to decorate the corridor, the extent of marble found in the Oppido Lucano inventory that predates the fourth century A.D. renovations seems to confirm that initial use of the marble occurred during the second century A.D. Each of the three types of marble whose exploitation periods definitely end prior to the fourth century A.D. reconstruction adds important diagnostic pieces to the catalogue (e.g., the large 280 mm^2 Bigio Antico marble floor tile). Indeed, the pieces of Carretin marble, Bigio Antico marble, and Africano marble together make up 38 percent of the marble inventory, a fairly large amount of marble to have been recut and reused. Based on this evidence, it seems reasonable to suggest that the Room 1 corridor was first ornamented with lavish marble and mosaic decoration during the second century A.D. renovations of Area 3.

The Importance of the Room and the Importance of the Owner

If the hypothesis is correct and the marble decoration does indeed belong to the second century A.D. renovation stage, that in itself raises an interesting series of questions. If the owner of the villa was able to spend such a large sum of money to achieve a lavish, urban-inspired decoration, he certainly must have been a man of considerable status. The rationale for marble decoration in private homes was to display one's wealth and subsequently one's power to guests—the theory, of course, being akin to "if you've got it, flaunt it." However, for the purpose of analysis, the simple concept that such a large amount of marble was found at such a relatively remote site, at such a distance from the nearest shore, provides in itself evidence enough to assume that the man who owned the villa possessed considerable wealth, status, and power. In addition, it appears from the lack of small finds uncovered during the excavations that the villa owner used the structure primarily as a summer home, a conclusion that makes the expensive, elaborate marble decoration even more impressive. Evidently, he anticipated large numbers of guests and thus needed a suitably lavish area in which to display his wealth and subsequently his importance. Appropriately, he chose the verandah area. One can imagine the villa owner mingling with his guests as the sunlight bounced off the gleaming marble tiles and the impression that this must have created in the minds of those guests.

Exactly who owned the villa at Oppido Lucano may well be determined in time. Later excavations at the site uncovered brick stamps with names that have yet to be analyzed. It is possible, however, from the evidence already gathered to profile the type of person who might have owned the villa. It is evident simply from the size of the complex and its self-contained nature (with bath house, aquaeduct, and underground storage areas) that the owner possessed considerable wealth. The residential area of the complex is large, lavishly decorated, and suitably ornamented as evidenced by the previously mentioned discovery of an Ionic capital and mosaic floors with marble inlays. The working area of the complex suggests a large-scale business operation, and, "pending the analytical study of the faunal and botanical remains recovered from the excavations, one can certainly assume that a mixture of agriculture and pastoralism characterized the economy of this territory" (Gualtieri and

Fracchia 1993, 324). From this, it is evident that the owner must have been an independently wealthy, large- scale land owner, likely one who used the villa at Oppido Lucano not as a permanent residence but as a summer retreat.

The marble decoration in the residential area hints at yet another aspect of the owner's history. The simple desire for such urban-oriented decoration in a private home suggests some urban influence. The patterns of the walls and floors echo urban designs seen in Rome, Ostia, Pompeii, and Herculaneum. The extensive use of expensive imported marbles laid in patterns and combinations similar to those in urban settings indicates that the owner, at some point in time, likely resided in an urban area. The influence of urban houses and public buildings cannot be considered merely coincidence. Indeed, insofar as, until the second century, extensive "private" marble use spread no further than the perimeter towns of Rome (Fant 1993, 152), the owner must have drawn his ideas and philosophies from an urban setting and transplanted them in the rural setting of his summer home.

Thus, the owner's profile is that of a wealthy, powerful, urban socialite, likely having a permanent urban residence and owning a self-contained, productive summer villa in the middle of southern Italy. Such a profile would suggest a man of great social status and influence—perhaps ranking alongside a Roman general, senator, or, if the presence of porpyhry is any indicator, a member of the Imperial family itself. The site will likely reveal one day, through further excavations, exactly who he was—perhaps even by name. However, it may not be necessary to know him by name; the legacy he left behind has recorded for hundreds of years his importance in his own social realm. He has told us who he was by what he left behind, and that may have been his whole point.

7

Conclusion

The excavations at Oppido Lucano are not yet complete, and it may be some time before a full history of the villa becomes apparent. What is apparent already is the importance of this villa site to the study of imported marble in the interior of Roman homes between the second and fourth centuries A.D. Through an analysis of the catalogue and comparisons with other urban and rural sites, it is clear that the marble discovery at Oppido Lucano can do much to advance current studies in Roman interior marble use. The marble recovery at Oppido Lucano proves that the desire for true luxury extended well beyond the immediate periphery of Rome in a far more elaborate form than mosaic floors. It proves that the desire for ostentatious, public displays of wealth, power, and luxury knew no bounds. And it proves that the Romans believed in the sociopolitical concept of self-aggrandizement.

The excavations at Oppido Lucano have yielded a marble catalogue that is currently unparalleled in size in the archaeological record of rural Italian villas. Current marble studies depend for archaeological information largely upon public and private sites in and around Rome and private residences of the Imperial family, yet if the site at Oppido Lucano is any indicator, much information lies beyond urban and Imperial parameters. While much research on marble use during the Roman period is currently being undertaken, much more work needs to be done at the site level before an accurate picture of the extent of imported marble use can emerge. The discovery of an extensive marble inventory at the Oppido Lucano site, by taking elaborate interior marble usage out of the wealthy urban homes of central Italy and placing it in the elaborate villas of the rural south, has provided valuable new information to and hopefully a new direction for marble studies.

Endnotes

1. For example (taken from Fant 1993, 147): "In 92 B.C., Bocchus of Mauretania commissioned a monument for the Capitol, with gilded figures representing Bocchus handing over Jugurtha to Sulla; Marius was conspicuous by his absence. The monument stood upon a base of fine gray limestone, which has been thought to come from Thala in Numidia, but may in fact derive from quarries near Simmithus itself. If this provenience is correct, then the stone itself played a programmatic part in commemorating a conquest."

2. See, for example, Dodge 1991; Dodge and Ward-Perkins 1992; Fant 1993; and Herz and Waelkens 1988.

3. Excavations carried out by the University of Alberta archaeological summer field school during 1990, 1991 and 1992.

4. It appeared a farmhouse had been built on the remains of a Roman building. The remains of a Roman aqueduct led to the farm building.

5. The author is indebted to Leslie Dawson for cataloguing marble finds during the 1992 season.

6. The mosaic tesserae were mostly black and white with the occasional one in pale pink or purple. The uncovered wall plaster was painted a deep red.

7. Marble was stored at the "marble yards" near the Campus Martius in Rome.

8. For a good map showing all quarry sites in the Roman world see, Dodge and Ward-Perkins 1992, 152 (*fig.* 140).

9. See Dodge and Ward-Perkins 1992, 152 (*fig.* 140) and 155 (*fig.* 141).

10. By "imperialization" it is meant that quarries, both foreign and domestic, previously privately owned, came under complete control of the Roman government "marble bureau".

11. "Main force" means by sheer strength, both human and animal (e.g., oxen).

12. From Pensabene (1972, 320):
"L'esistenza di queste navi è inoltre provata dal rinvenimento di un certo numero di carichi di marmo naufragati, di cui si parlerà in seguito…".

13. "Total piece count" meaning the total number of pieces of one specific marble type found in the inventory.

14. As determined through conversations with local stone-cutters.

15. Cipollino marble is/was often called "serpentine" in literature about marble pavements. This term is best avoided so as not to cause confusion with real serpentine which is, strictly geologically-speaking, a different stone (Dodge and Ward-Perkins 1992).

16. Grant 1974, 127.

17. Liisa Enders, Graduate Student, Department of Classics, University of Alberta.

18. See, for example, Morricone in Tavole VI, No. 8, a colour photograph of "Roma, resti di un edificio repubblicano sotto la parte settentrionale del Ludus Magnus" shows regularly-shaped triangular and rectangular marble inserts in a black and white mosaic. The same occurs, to a lesser extent, in Tavole IX, No. 49, "Tivoli, villa di età repubblicana inglobata nella villa dei Adriano."

Bibliography

Ackerman, James. *The Villa*. Princeton UP, 1990.

Aurigemma, Salvatore. *Villa Adriana*. Instituto Poligrafico dello Stato, 1977.

Ballance, M.H. The Origin of Africano. *Papers of the British School at Rome* (xxxiv 1966), 79-81.

Basile, Beatrice. A Roman Wreck with a Cargo of Marble in the Bay of Giardini Naxos (Sicily). *The International Journal of Nautical Archaeology and Underwater Exploration* (1988), 133-42.

Becatti, Giovanni. *Scavi di Ostia IV: Mosaici e Pavimenti Marmorei*. Istituto Poligrafico dello Stato (Italia), 1974.

Blackenhagen, P.V., M.A. Cotton and J. Ward-Perkins. Two Roman Villas at Francolise, Prov. Caserta. Interim Report on Excavations 1962-1964. *Papers of the British School at Rome*, xx (1965), 55-69.

Blake, Marion Elizabeth. *Ancient Roman Construction in Italy from the Prehistoric Period to Augustus*. Carnegie Institution of Washington, 1947.

Blake, Marion E. Roman Mosaics of the Second Century in Italy. *Memoirs of the American Academy at Rome*. (1936, vol. xiii) 69-207.

Blake, Marion E. The Pavements of the Republic and Early Empire. *Memoirs of the American Academy at Rome*. (1936, vol. viii) 9-152.

Boardman, John. *Greek Art*. Thames and Hudson, 1987.

Boethius, Axel. *Etruscan and Roman Architecture*. Penguin Books, 1970.

Brilliant, Richard. *Roman Art: from the Republic to Constantine*. Phaidon Press, 1974.

Brion, M. and E. Smith. *Pompeii and Herculaneum—the Glory and the Grief.* Crown, 1960.

Calci, C. and G. Messineo. *La Villa di Livia a Prima Porta*. Sopraintendenza Archeologica di Roma, 1984.

Carandini, A. (ed.) *Settefinestre—Una Villa Schiavistica nell'Etruria Romana*. Edizioni Panini Modena, 1985.

Carandini, A. and T. Tatton-Brown. Excavations at the Roman Villa of Settefinestre in Etruria, 1975-79. First Interim Report. in Painter, 1980, 9-44.

Carrington, R.C. Studies in the Campanian 'Villae Rusticae'. *Journal of Roman Studies* (1931, vol. 21), 110-130.

Carrington, R.C. *Pompeii*. Clarendon Press, 1936.

Cicero. *de Oficiis*. Heineman, 1913.

Clarke, G. *Pompeii*. Charles Knight, 1833.

Coarelli, Filippo. *Guida Archeologica di Roma*. Arnoldo Mondadori Editore, 1975.

Costamagna, L., and C. Sabbione. *Una Città in Magna Grecia Locri Epizefiri*. Laruffa Editore, 1990.

Cotton, M. Aylwin. *A Late Republican Villa at Posto, Francolise*. The British School at Rome, 1977.

Cotton, M. Aylwin and G.P.R. Métraux. *The San Rocco Villa at Francolise*. The British School at Rome, 1985.

de Franciscis, Alfonso. La Casa Romana. *Atti è Memorie della Società Magna Graecia* (1960) 52-57.

de Franciscis, Alfonso. *La Villa Romana del Naniglio di Gioiosa Ionica*. Bibliopolis, 1988.

Deiss, J.J. *Herculaneum— Italy's Buried Treasure*. Thomas Y. Crowell Co., 1966.

Dodge, Hazel. Ancient Marble Studies: Recent Research. *Journal of Roman Archaeology* (1991, vol. 4) 28-50.

Dodge, Hazel and Bryan Ward-Perkins (eds.) *Marble in Antiquity—Collected Papers of J.B. Ward-Perkins*. Archaeological Monographs of the British School at Rome, 1992.

Dolci, Enrico (ed). *Il Marmo nella Civiltà Romana*. Iveco, 1989.

Dolci, Enrico. Il marmo nel mondo romano: note sulla produzione e il commercio. in Dolci 1989, 11-54.

Dolci, Enrico. Marmora Lunensia: Quarrying, Technology and Archaeological Use. in Herz and Waelkens 1988.

Donati, F., M. Filippi, M. Gualandi, D. Manacorda, M. Medri, M.C. Panerai and M.L. Paoletti. Il corpo centrale: pars urbana e rustica. in *Settefinestre*, Edizioni Panini Modena 1985, 11-102.

Dunbabin, Katherine. *The Mosaics of Roman North Africa*. Clarendon Press, 1978.

Duncan, G. Sutri. *Papers of the British School at Rome* (xxvi), 63-134.

Dworakowska, Angelina. *Quarries in Ancient Greece*. Polish Academy of Sciences - Institute of the History of Material Culture, 1975.

_________. *Enciclopedia dell'arte antica classica e orientale*. Vol.10, 860-870.

Fant, J. Clayton. The Roman Emperors in the Marble Business: Capitalists, Middlemen or Philanthropists? in Herz and Waelkens 1988, 147-58.

Fant, J. Clayton. *Cavum Antrum Phrygiae - The Organization and Operations of the Roman Imperial Marble Quarries in Phrygia.* BAR International Series, 1989.

Fant, J. Clayton. Ideology, Gift and Trade: a distribution model for the Roman Imperial Marbles. 1993.

Fenton, C.L. and M.A. Fenton. *The Rock Book*. Doubleday, 1940.

Forbes, R.J. *Studies in Ancient Technology VII*. E.J. Brill, 1963.

Gazda, Elaine. (ed.) *Roman Art in the Private Sphere*. Michigan UP, 1991.

Gnoli, Raniero. *Marmora Romana*. Edizioni dell'elefante, 1971.

Grant, M. *Cities of Vesuvius: Pompeii and Herculaneum*. Spring Books, 1974.

Gualtieri, M., and H. Fracchia. Excavation and Survey at Masseria Ciccotti, Oppido Lucano: Interim Report, 1989-1992. *Echos du Monde Classique/Classical Views* (xxxvii, n.s. 12 1993), 313-38.

Guidobaldi, F. L'intarsio marmoreo nella decorazione parietale e pavimentale di età romana. in Dolci 1989, 55-82.

Guidobaldi, F. and A. Salvatori. The Introduction of Polychrome Marbles in Late Republican Rome: The Evidence of Mosaic Pavements with Marble Inserts. in Herz and Waelkens 1988, 171-75.

Hemphill, P. The Cassia-Clodia Survey. *Papers of the British School at Rome* (xliii 1975), 152-53.

Henig, Martin. (ed.) *A Handbook of Roman Art*. Cornell UP, 1983.

Herz, Norman and Marc Waelkens (eds.) *Classical Marble: Geochemistry, Technology and Trade*. Kluwer Academic Publishers, 1988.

Johannowsky, Werner et al. *Le Ville Romane Dell'Eta Imperiale*. Societa Editrice Napoletana, 1986.

Kahane, Anne and J.-B. Ward-Perkins. The Via Gabina. *Papers of the British School at Rome* (xxvii 1972), 91-126.

Landels, J.G. *Engineering in the Ancient World*. California UP, 1978.

Lyttelton, M. The Mura di Santo Stefano Near Anguillara: A Roman Villa? in Painter 1980, 53-72.

Lyttelton, M. and F. Sear. A Roman Villa Near Anguillara Sabazia. *Papers of the British School at Rome* (xlv) 227-251.

MacKendrick, Paul. *The Mute Stones Speak*. Norton, 1981.

McKay, A.G. *Houses, Villas and Palaces in the Roman World*. Thames and Hudson, 1977.

Meiggs, Russell. *Roman Ostia*. Clarendon Press, 1960.

Messineo, G. and C. Calci. *La Villa di Livia a Prima Porta*. DeLuca, 1984.

Monna, Dario and Patrizio Pensabene. *Marmi dell'Asia Minore*. Consiglio Nazionale delle Ricerche, 1977.

Moretti, Mario and A.M.S. Moretti. *La Villa dei Volusii a Lucas Fermiae*. Autostrade s.p.A., 1977.

Morricone, Maria Luisa. *Scutulata Pavimenta*. "L'Erma" di Bretschneider - Roma, 1980.

Mustilli, D. La Villa Pseudourbana Ercolanese. in *La Villa dei Papyri*. Gaetano Macchiardi Editore, 1983.

Painter, Kenneth (ed). *Roman Villas in Italy*. British Museum Occasional Paper No 24, 1980.

Pensabene, Patrizio. Considerazioni sul trasporto di manufatti marmorei in età imperiale a Roma in altri centri occidentali. *Dialoghi di Archeologia* (6, 1972), 317-62.

Percival, John. *The Roman Villa*. B.T. Batsford Ltd., 1976.

Pisapia, Maria Stella. I Mosaici. in *La Villa del Naniglio di Gioiosa Ionica*. Bibliopolis 1988, 53-64.

Pliny the Elder. *Naturalis Historiae*. Argonaut, 1968.

Pough, Frederick H. *A Field Guide to Rocks and Minerals*. Van Nostrand and Co., 1961.

Rossi, Ferdinando. *Mosaics: A Survey of their History and Techniques*. Praeger Publishers, 1970.

Rossiter, J.J. *Roman Farm Buildings in Italy*. BAR International Series 52,1978.

Salvatori, A., D. Trucchi and F. Guidobaldi. The Marble Used in the Decoration of Hadrian's Villa at Tivoli. in Herz and Waelkens 1988, 177-85.

Sear, Frank B. *Roman Wall and Vault Mosaics*. F.H. Kerle Verlag, 1977.

Small, A. Introduction—The Area around Francolise in the Roman Period. in Cotton and Métraux 1985, xix-xxxii.

Spock, Leslie E. *Guide to the Study of Rocks*. Harper and Row, 1962.

Suetonius. *The Twelve Caesars*. Penguin Books, 1987.

Vallardi, F. Lli. (ed.) *Italian Marble: A Technical Guide Vols. I & II*. Italian Institute for Foreign Trade, 1982.

von Heintze, Helga. *Roman Art*. Herbert Press Ltd., 1972.

Walda, H. and S. Walker. Isotopic Analysis of Marble from Lepcis Magna: Revised Interpretations. *Libyan Studies* (1980, vol. 19) 55-59.

Wallace-Hadrill, A. The Social Spread of Roman Luxury: Sampling Pompeii and Herculaneum. *Papers of the British School at Rome* (lviii 1990), 145-192.

Ward-Perkins, John. Triploitania and the Marble Trade. *Journal of Roman Studies* (1951, vol.41), 89-104.

Ward-Perkins, John. The Marble Trade and it's Organization: Evidence from Nicomedia. *Memoirs of the American Academy in Rome* (1980, vol. 36), 325-336.

Ward-Perkins, John. *Roman Architecture*. Harry N. Abrams, Inc., 1977.

Weitzmann, K. (ed.) *The Age of Spirituality: Late Antique and Early Christian Art - Third to Seventh Century*. Metropolitan Museum of Art, New York, 1979.

Widrig, Walter M. Two Sites on the Ancient Via Gabina. in Painter 1980, 119-40.

Woodford, Susan. *The Art of Greece and Rome*. Cambridge UP, 1982.

PLATE I

Sample of Cipollino marble

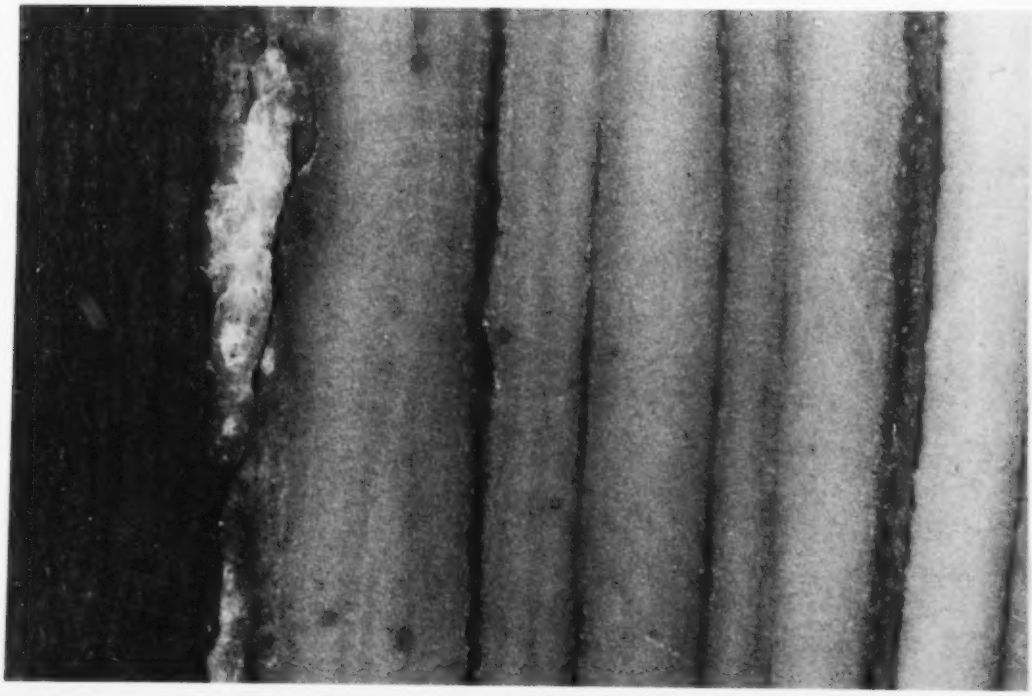


PLATE II

Sample of Bigio Antico marble

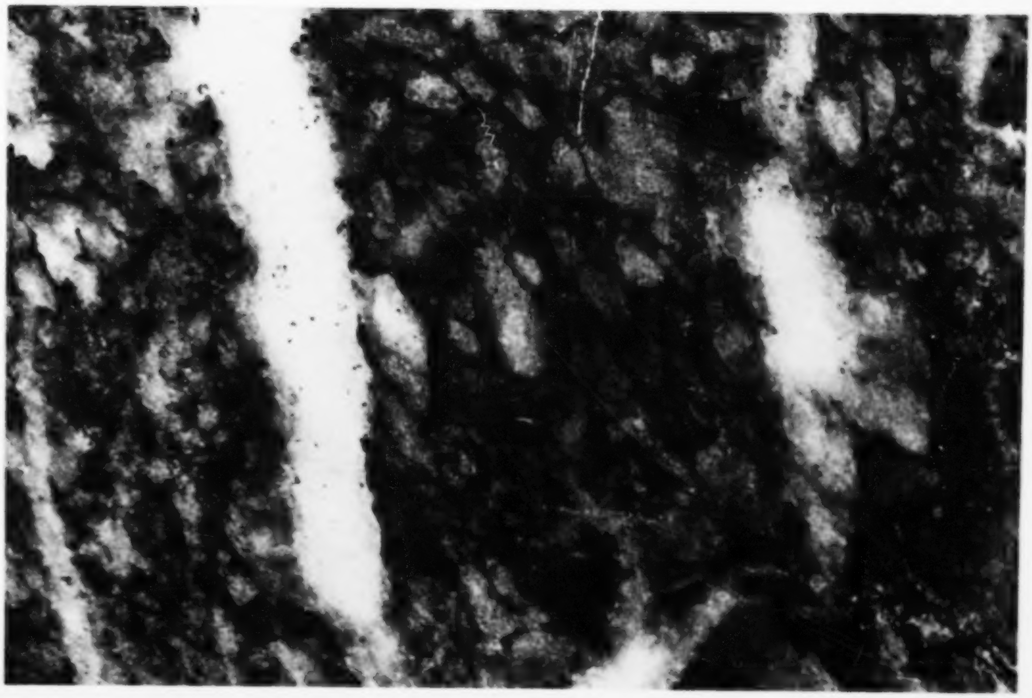


PLATE III

Sample of Lapis Lacedaemonicus marble

PLATE IV

Sample of Pavonazzetto marble

PLATE V

Sample of Giallo Antico marble

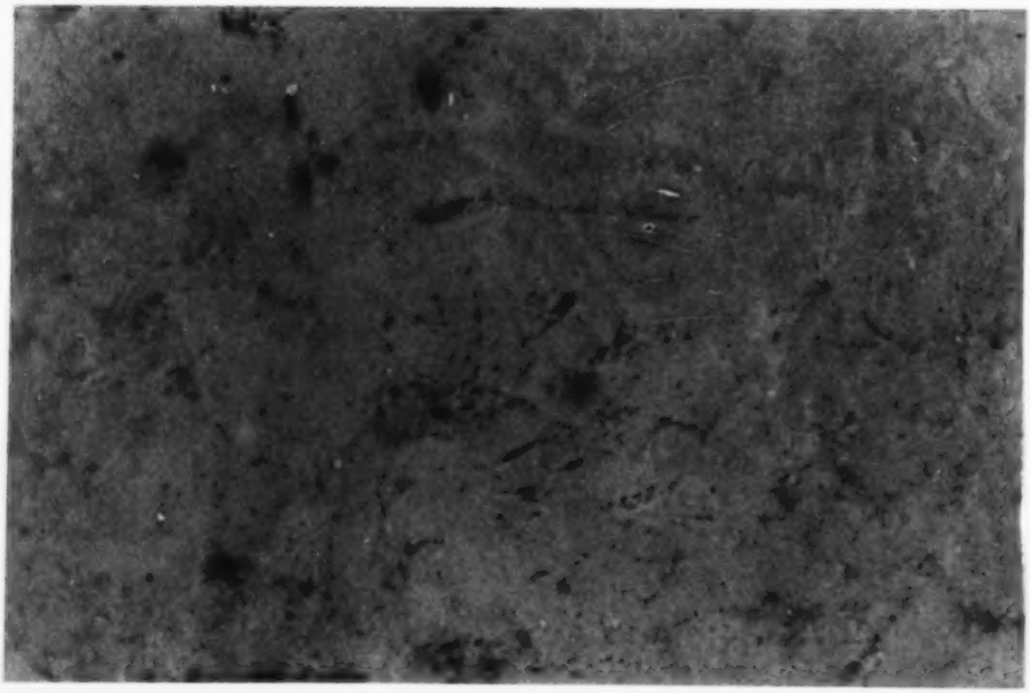


PLATE VI

Sample of Porfido Rosso

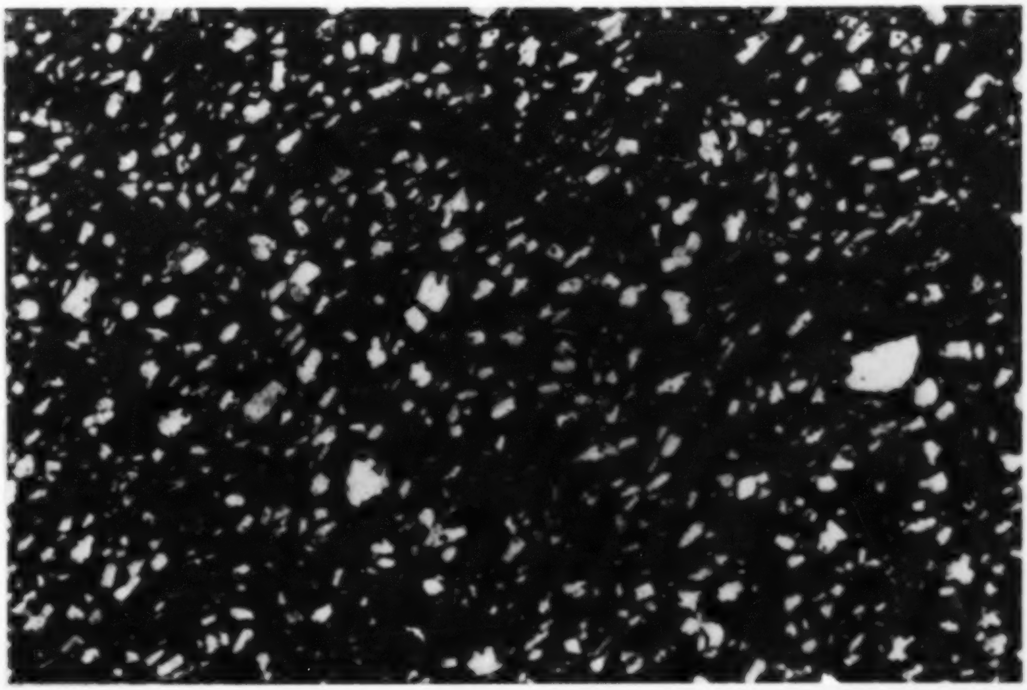


PLATE VII

Sample of Africano marble

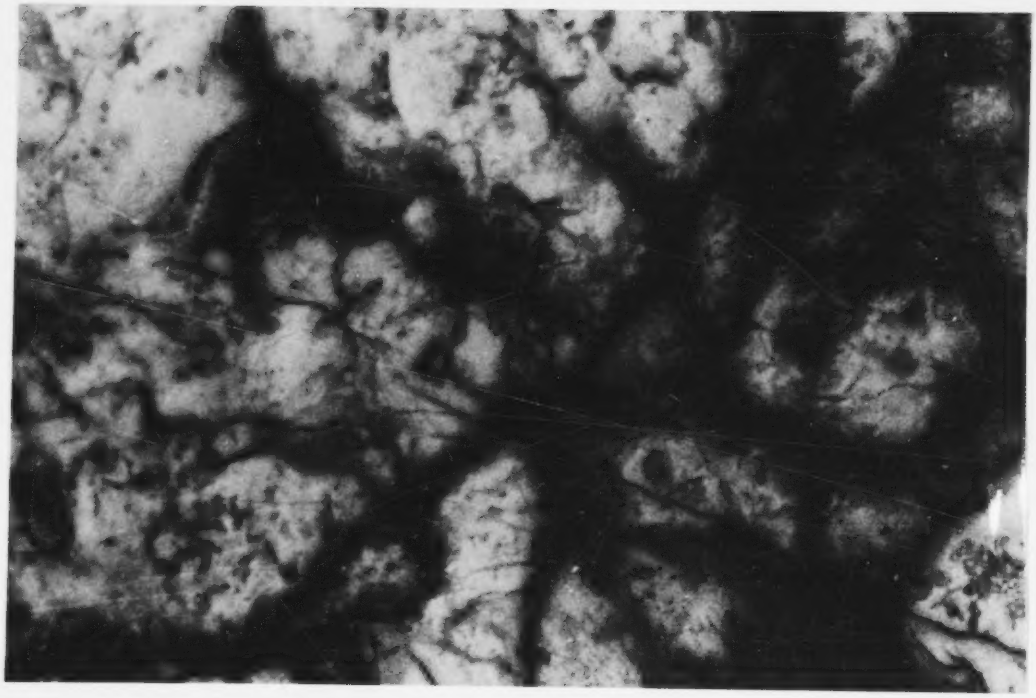


PLATE VIII

Sample of Rosso Antico marble

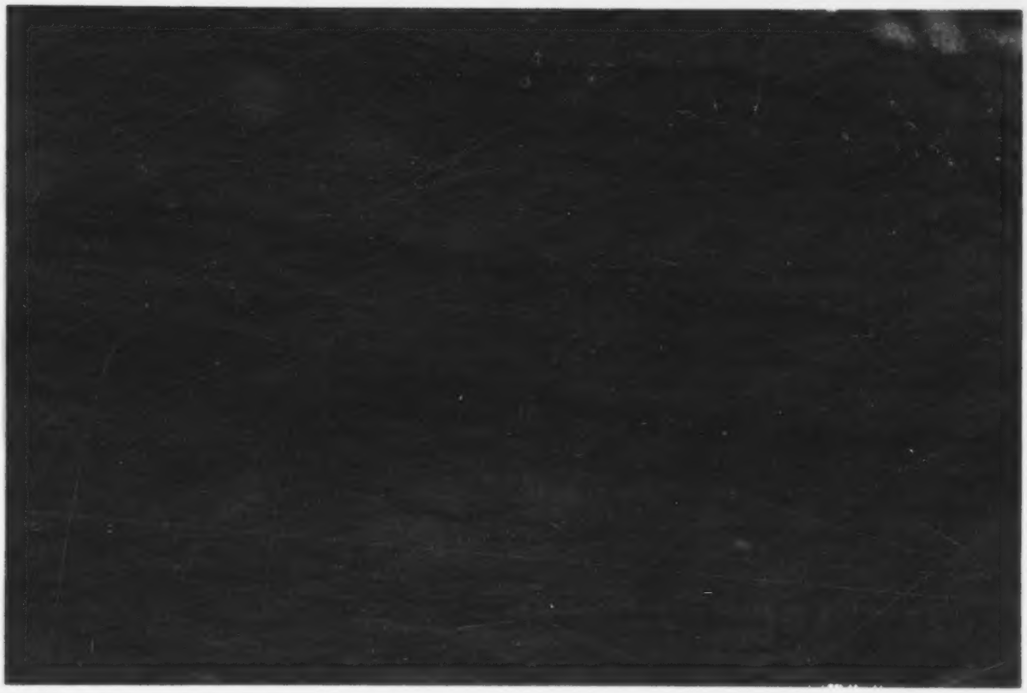


PLATE IX

Sample of Portasanta marble

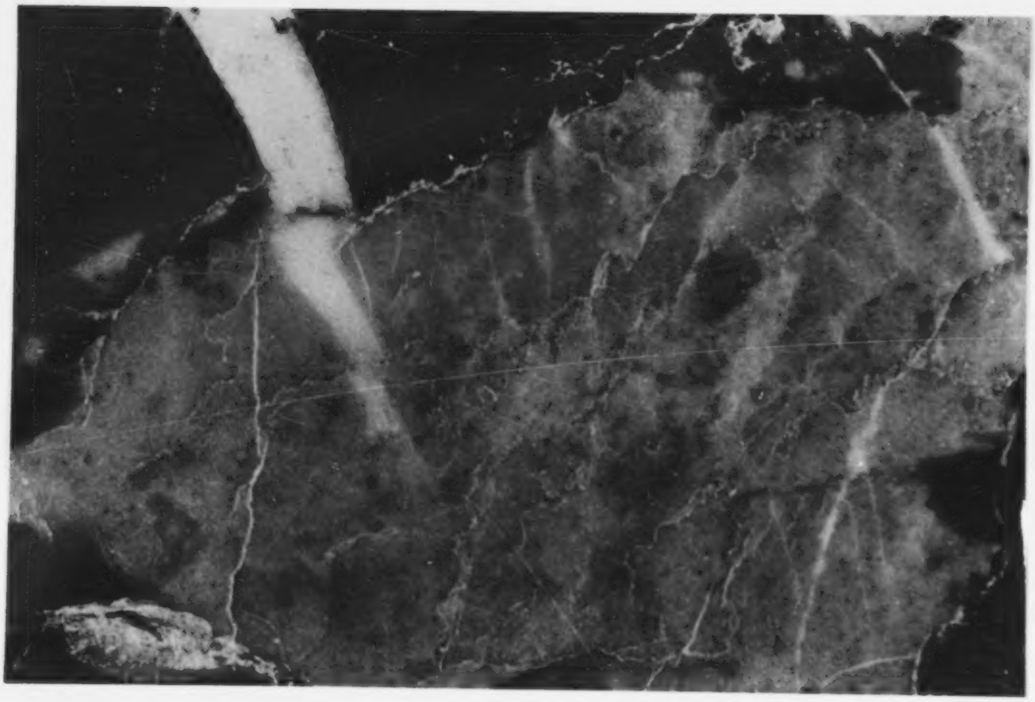


PLATE X

Sample of Bianco e Nero Antico marble

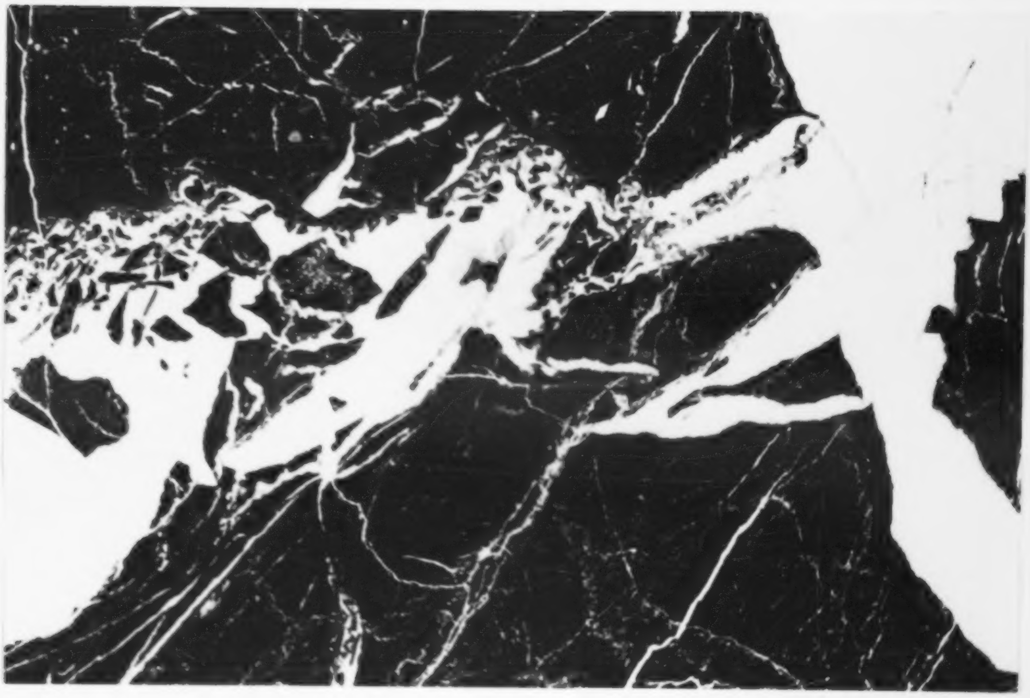


PLATE XI

Room A1 pavement from the San Rocco villa

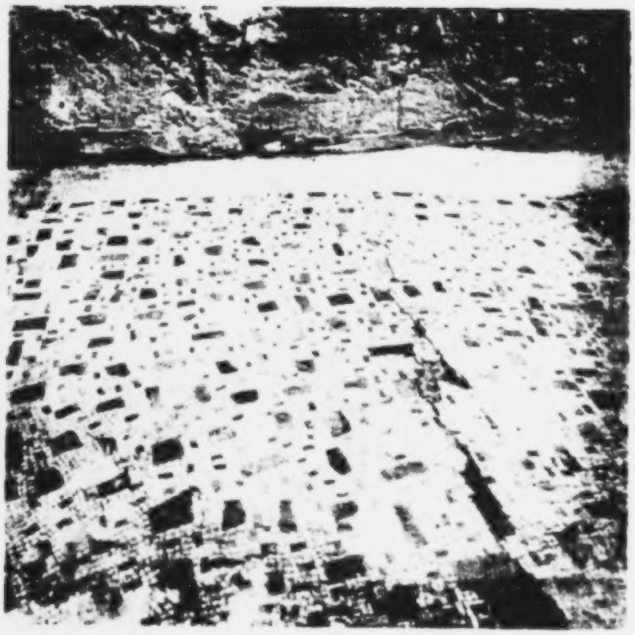


PLATE XII

White marble border between the *tablinum* and the peristyle - from the San Rocco villa

PLATE XIII

Sample of *Pavimentum Scutulatum* floor from Settefinstre villa

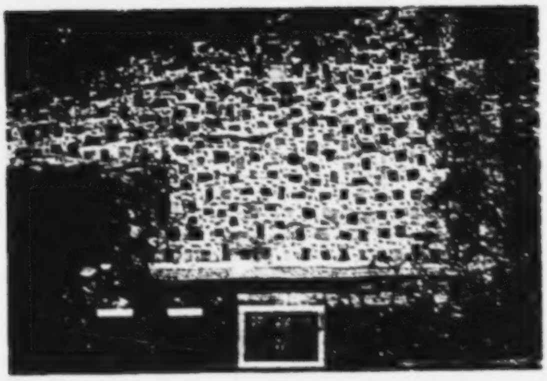


PLATE XIV

Ostian pavement - Domus Sotto il Vicolo di Dioniso

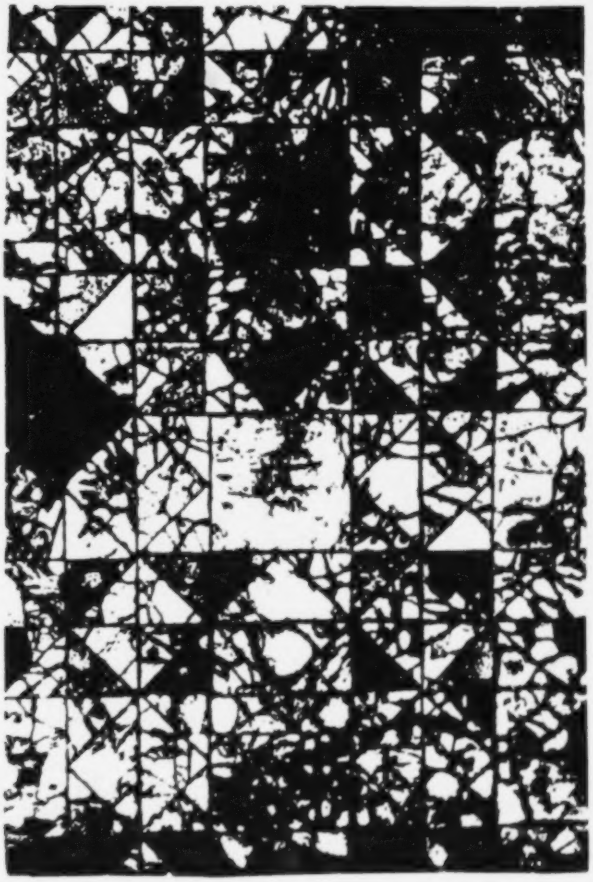
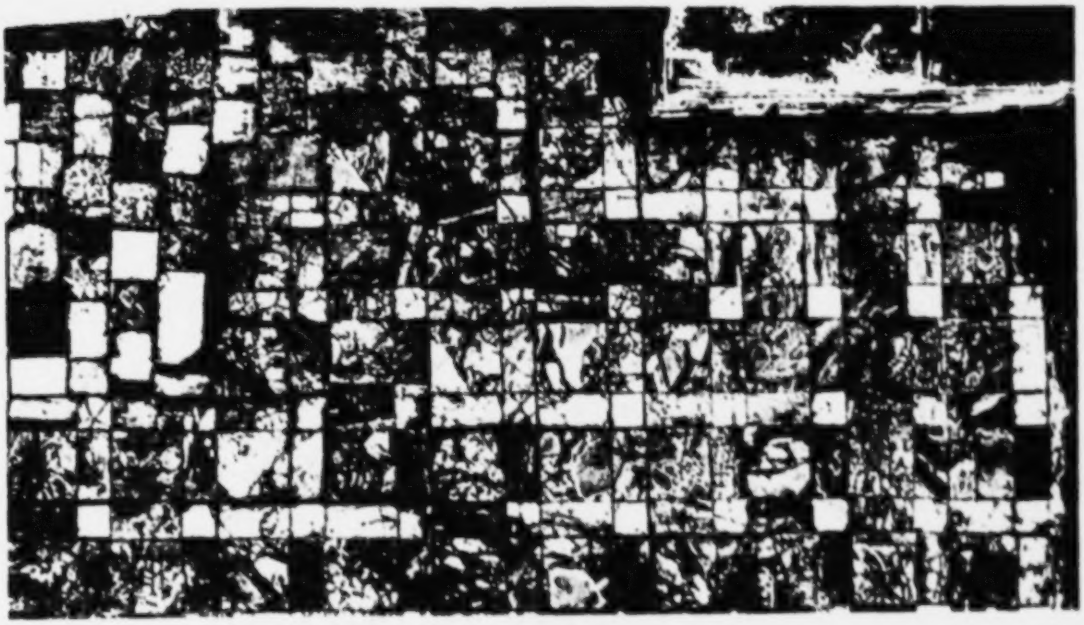


PLATE XV

Ostian pavement - Domus con Portico di Tufo

PLATE XVI

Ostian pavement - Domus della Fortuna Annonaria



Ostian pavement - Domus di Amore e Psiche

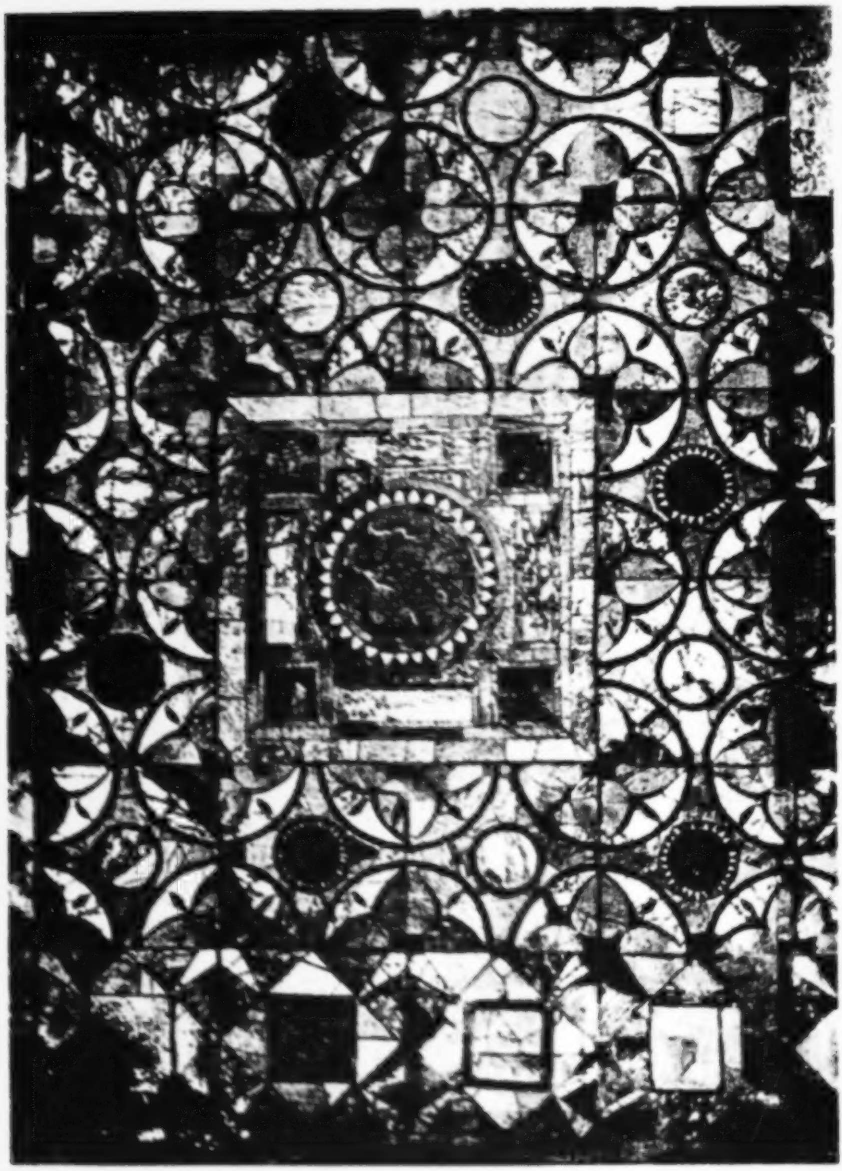


PLATE XVIII

Ostian pavement - Domus del Protiro

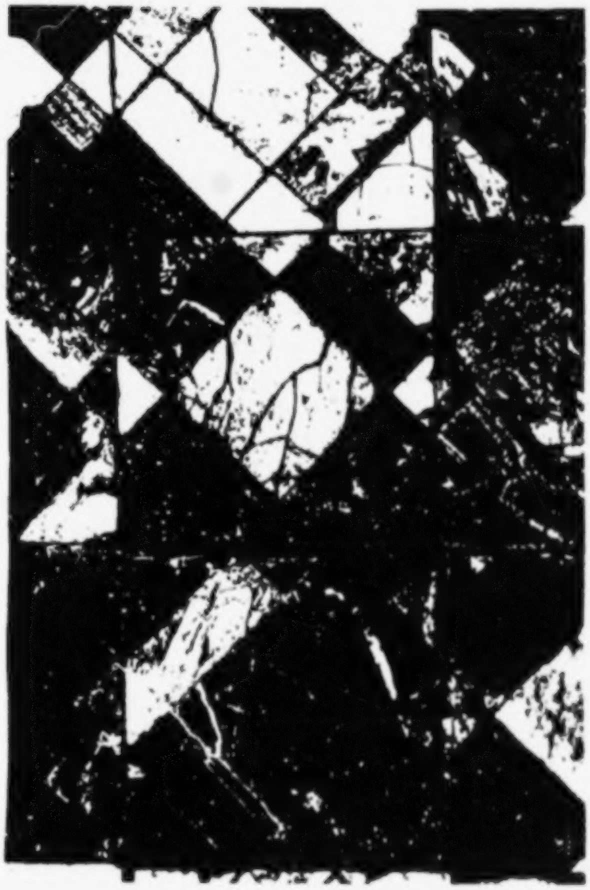
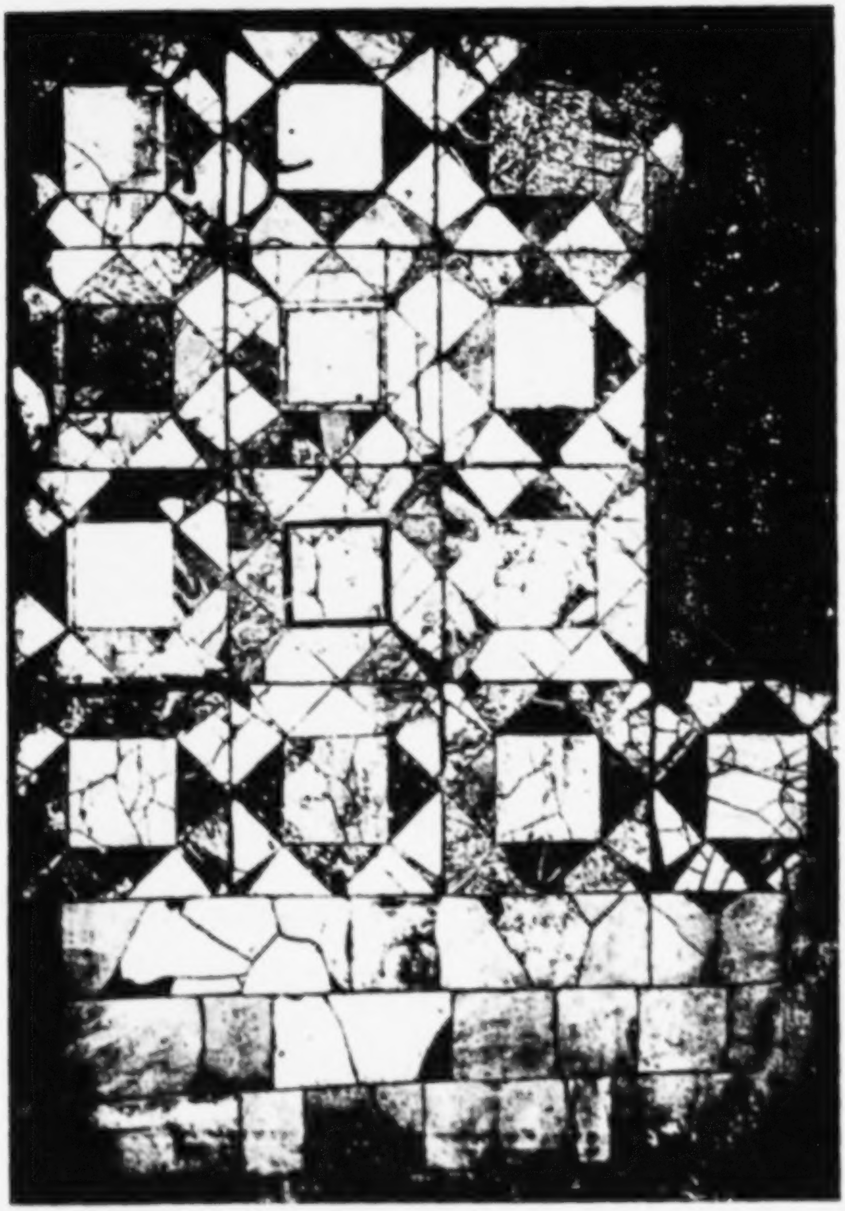


PLATE XIX

Ostian pavement - Domus Reg. IV, IS III, 4



Ostian pavement - Terme del Foro

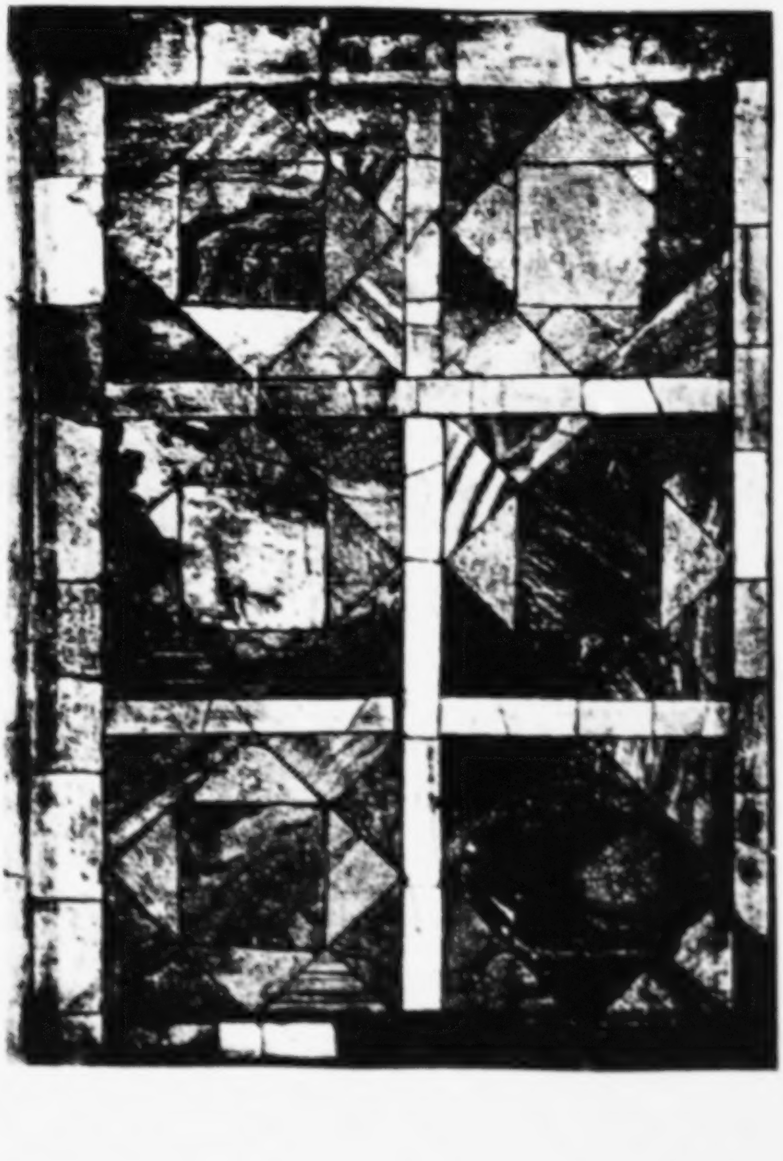


PLATE XXI

Ostian pavements - Domus del Protiro and Domus delle Colonne
(inlaid in larger mosaics)

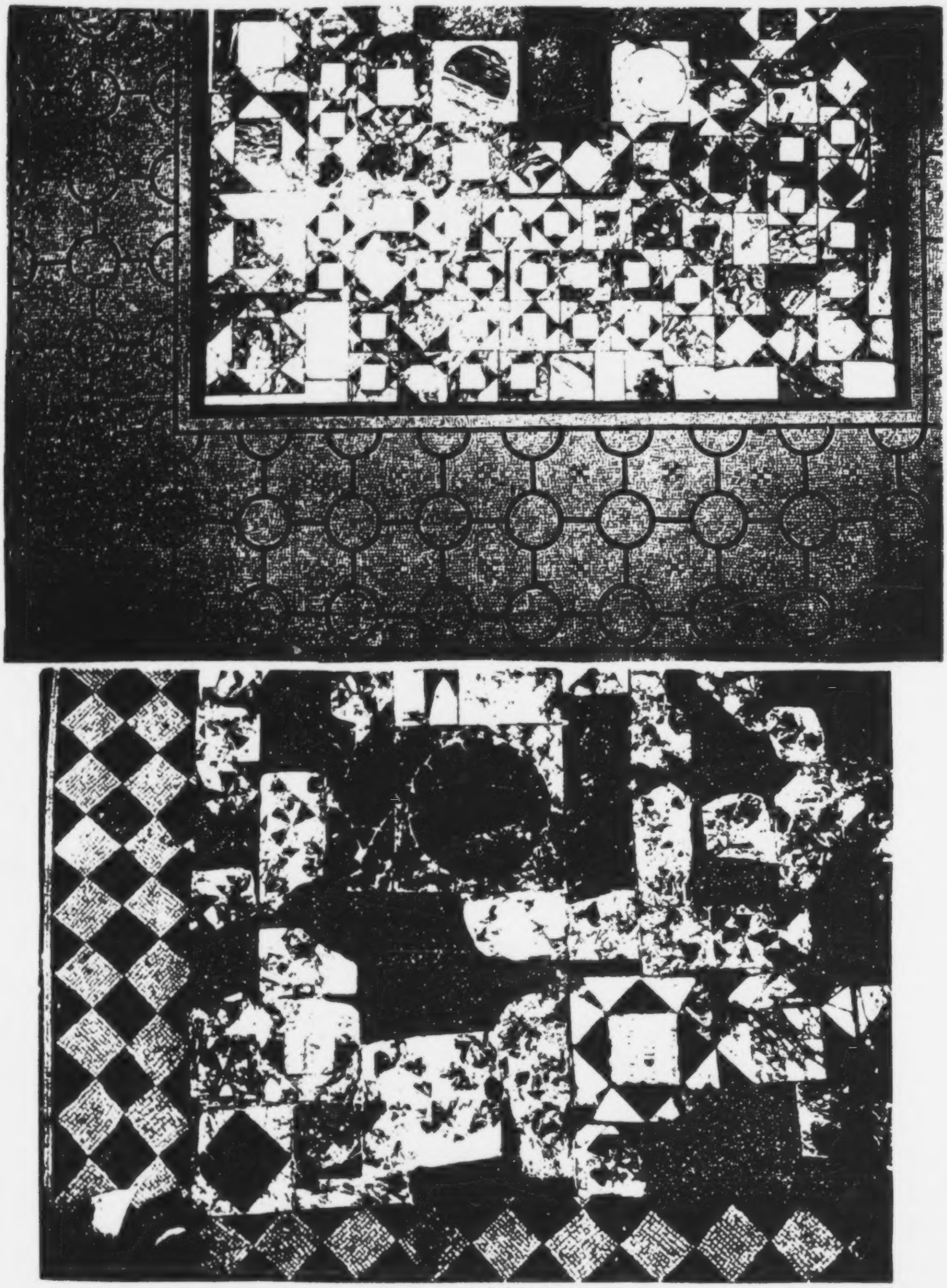


PLATE XXII

Pompeiian pavement - Casa del Fauno

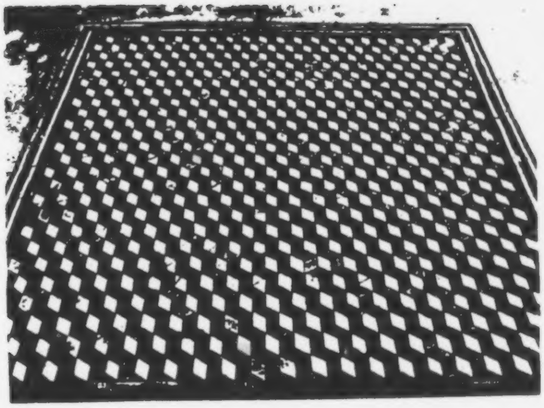


PLATE XXIII

Pavement from the Pantheon in Rome

This material has been removed due to copyright restrictions.

The material involved was a photograph of the floor
from the Pantheon in Rome.

The original source is: *Roman Art.* Helga von Heintze.
Herbert Press Ltd., 1972.

DIAGRAM A

Two trapezoidally shaped pieces laid together to form a right angle

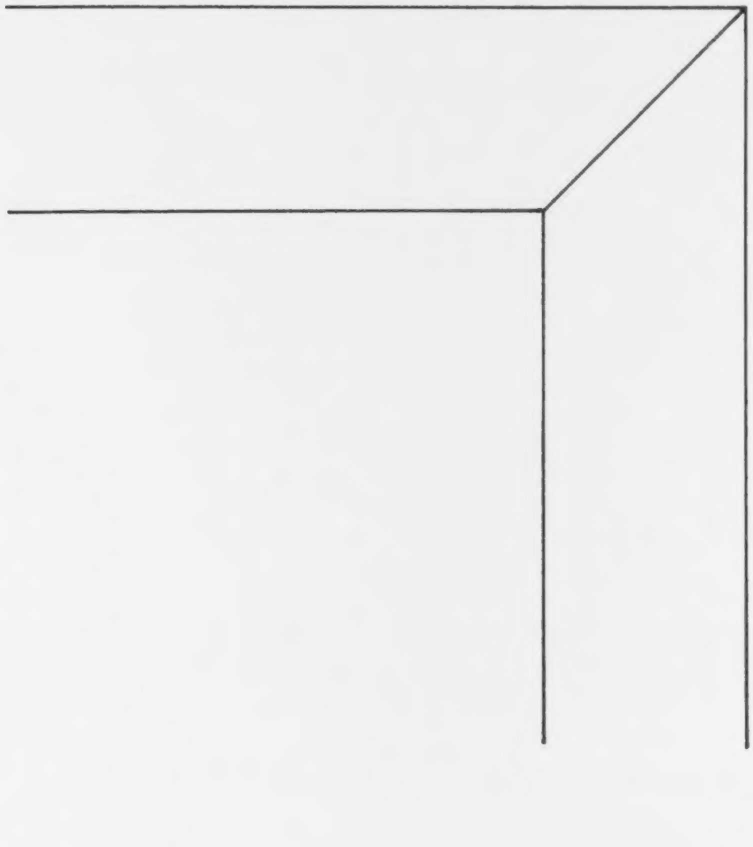


DIAGRAM B

Proposed original size of circular tile (piece 33)

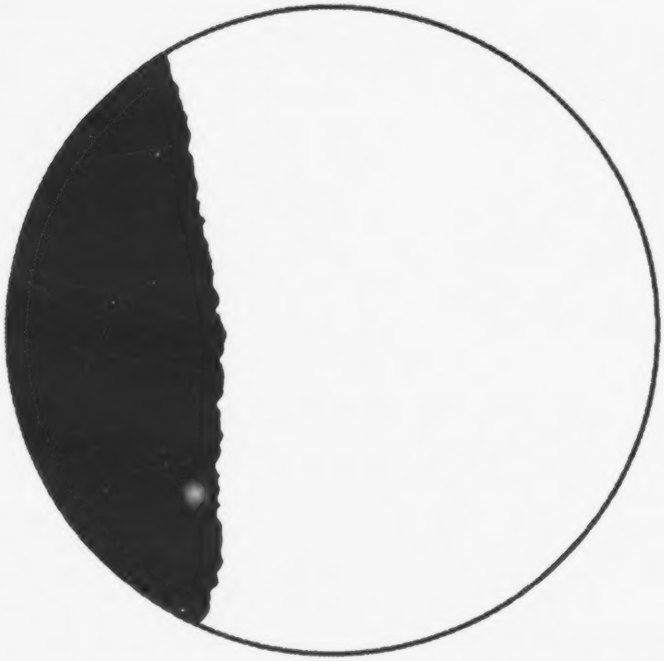


DIAGRAM C

Use of triangles to form square floor tile

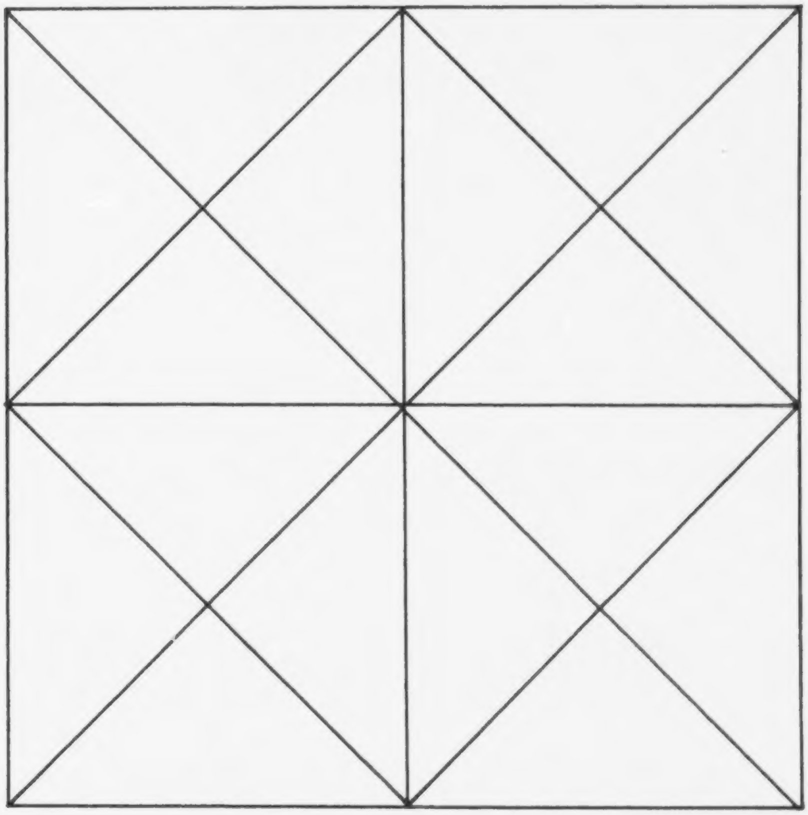


DIAGRAM D

Basic "square inlaid square" tile style

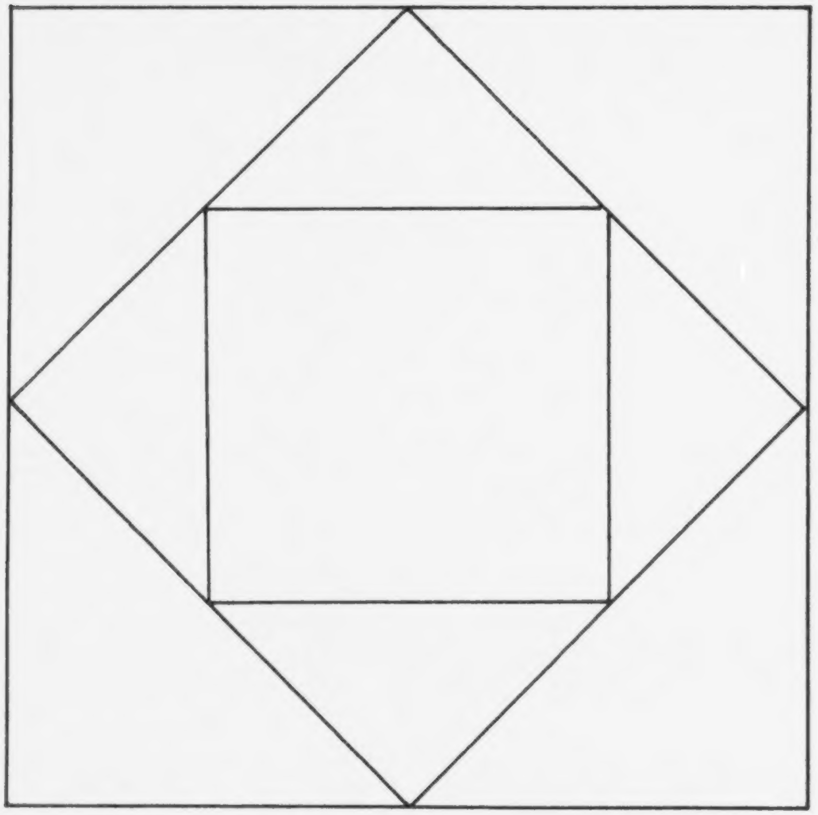


DIAGRAM E

Plan diagram of *triclinium* floor from Widrig discussion of the Via Gabina

This material has been removed due to copyright restrictions.

The material involved was a plan diagram of a *triclinium* floor from the Via Gabina discussion by Walter Widrig.

The original source is: *Roman Villas in Italy*. Kennth Painter (ed.) British Museum Occasional Paper No. 24, 1980.

DIAGRAM F

Diagram of floor at Villa di Livia a Prima Porta

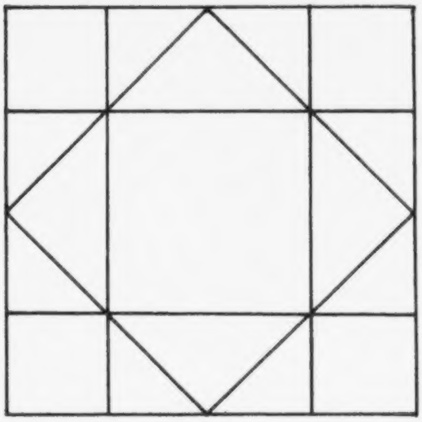
This material has been removed due to copyright restrictions.

The material involved was a diagram of a floor
from the Villa di Livia a Prima Porta.

The original source is: *La Villa di Livia a Prima Porta.* G. Messineo and C. Calci.
DeLuca, 1984.

DIAGRAM G

Plans of commonly used *opus sectile* floor styles



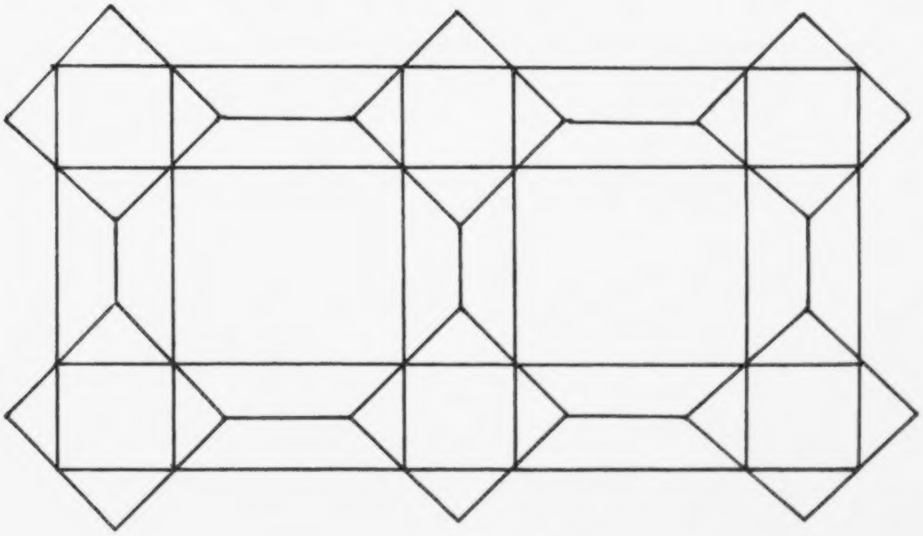
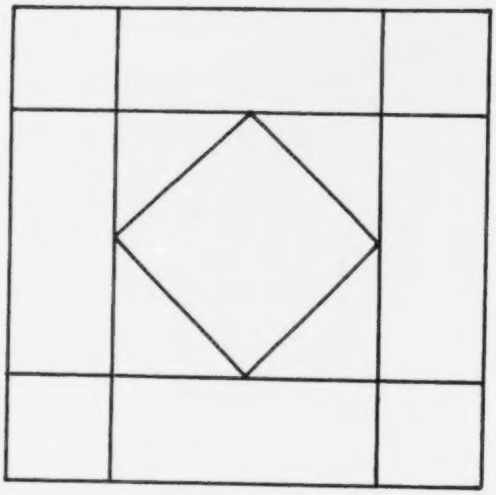


DIAGRAM G
cont'

Plans of commonly used *opus sectile* floor styles



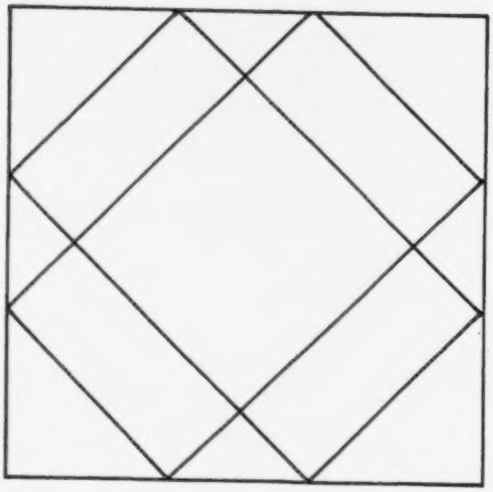


DIAGRAM H

Diagram of floor tile using eight trapezoidally shaped pieces

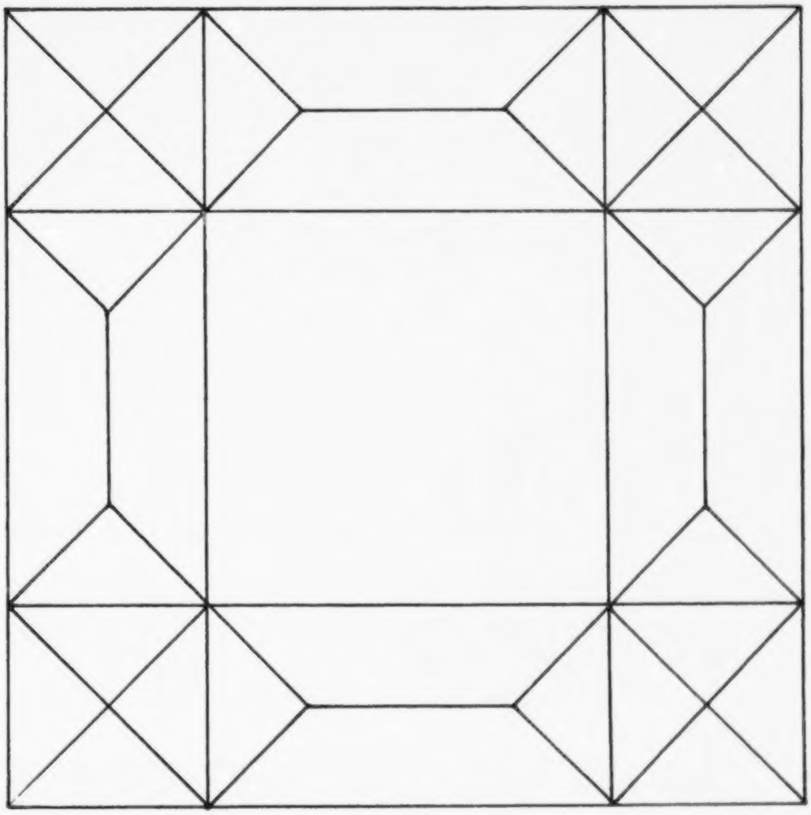
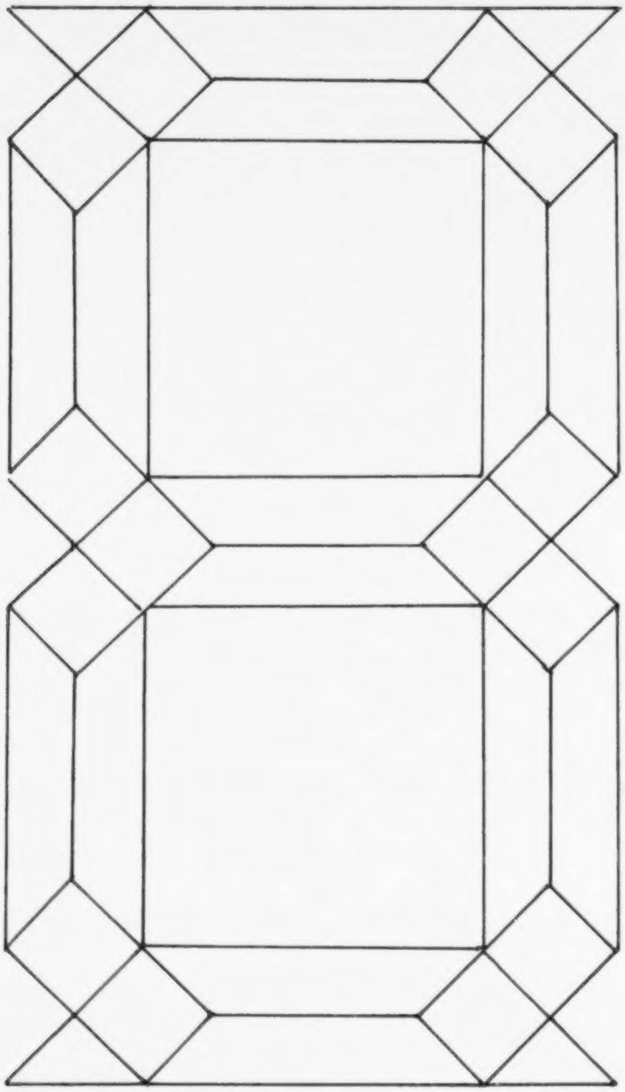


DIAGRAM I

Proposed example of an *opus sectile* floor tile from Oppido Lucano



Proposed Room 1 marble pavement from Oppido Lucano
(possibly inlaid in mosaic)

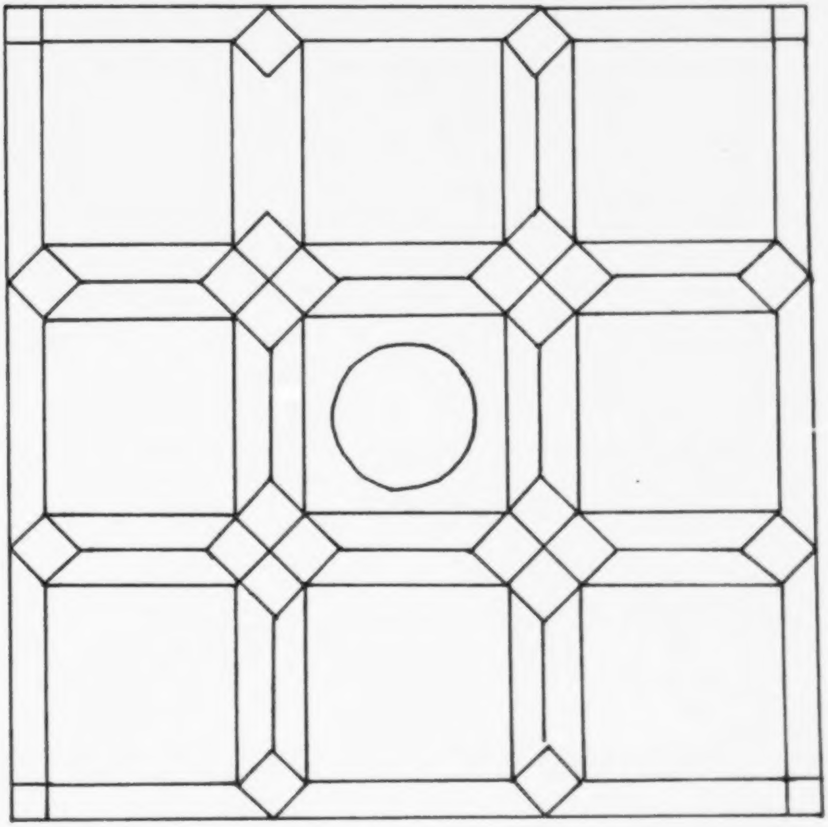


DIAGRAM K

Proposed use of the baseboard-style pieces

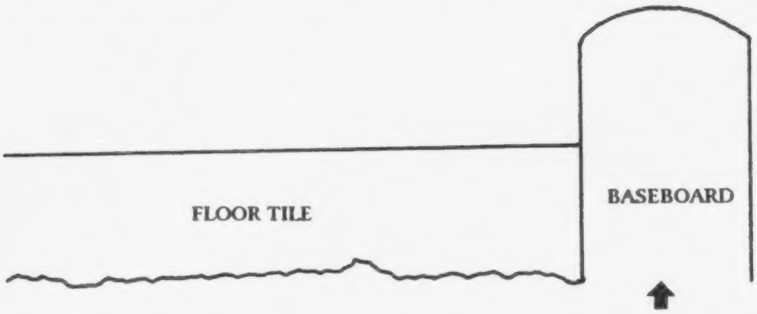
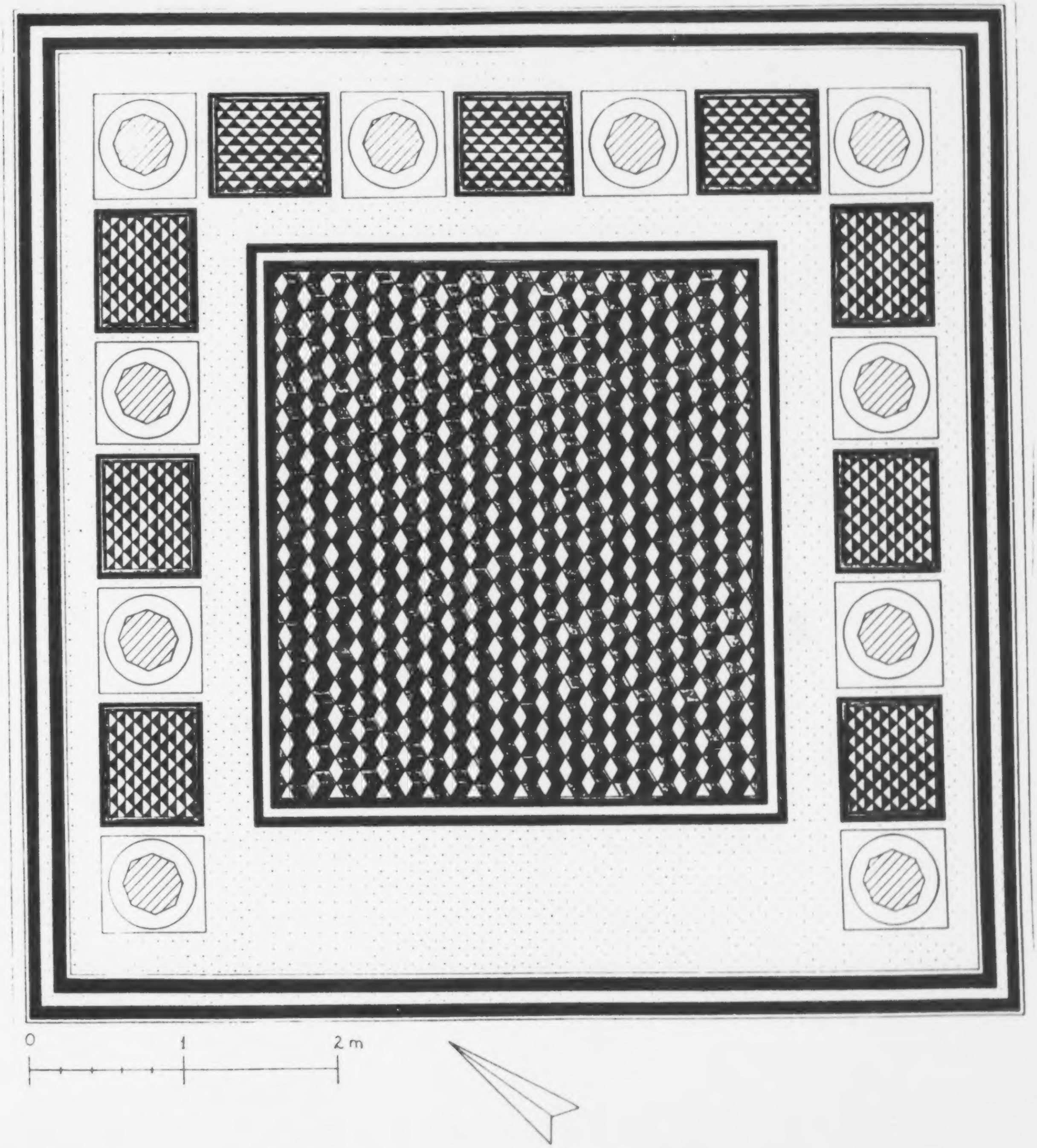

FLOOR TILE
BASEBOARD

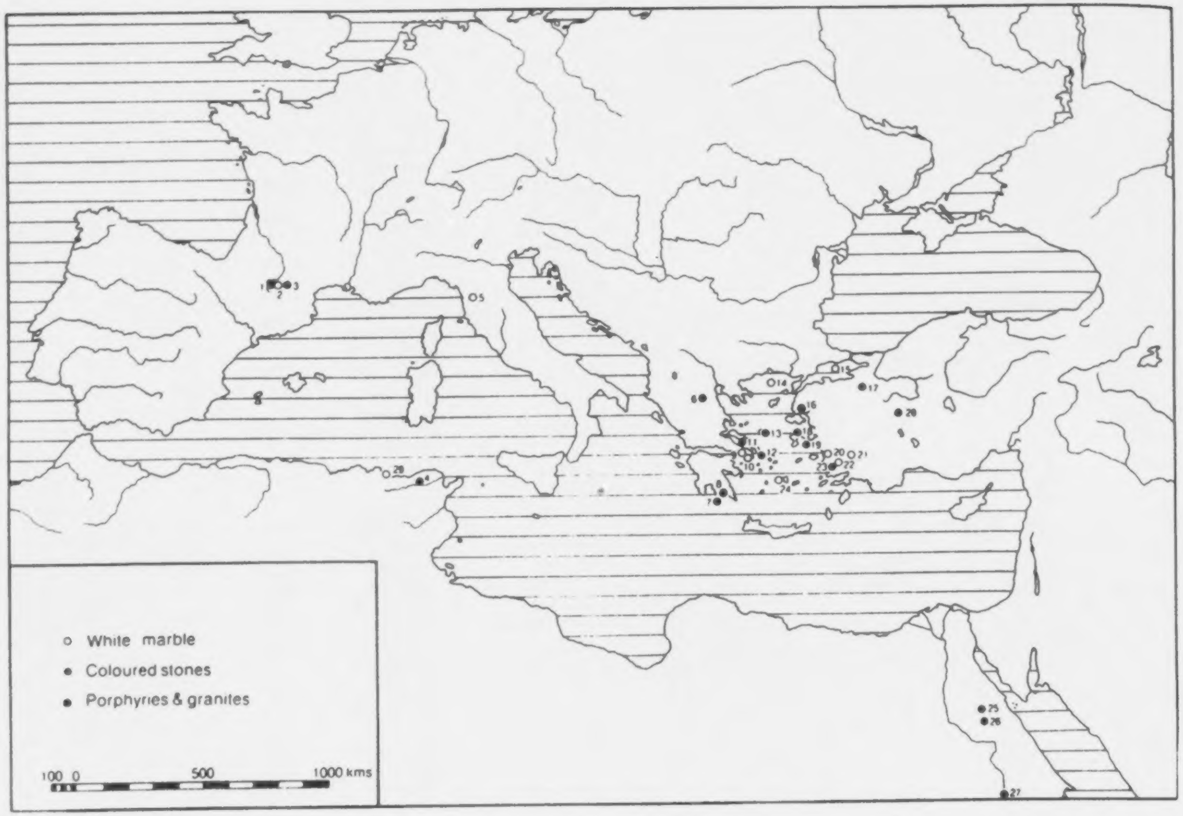
DIAGRAM L

"Bee-hive" *Opus Sectile* pavement style



MAP 1

Major marble quarry sites around the Mediterranean area (quarry sites for marble found at Oppido Lucano marked)

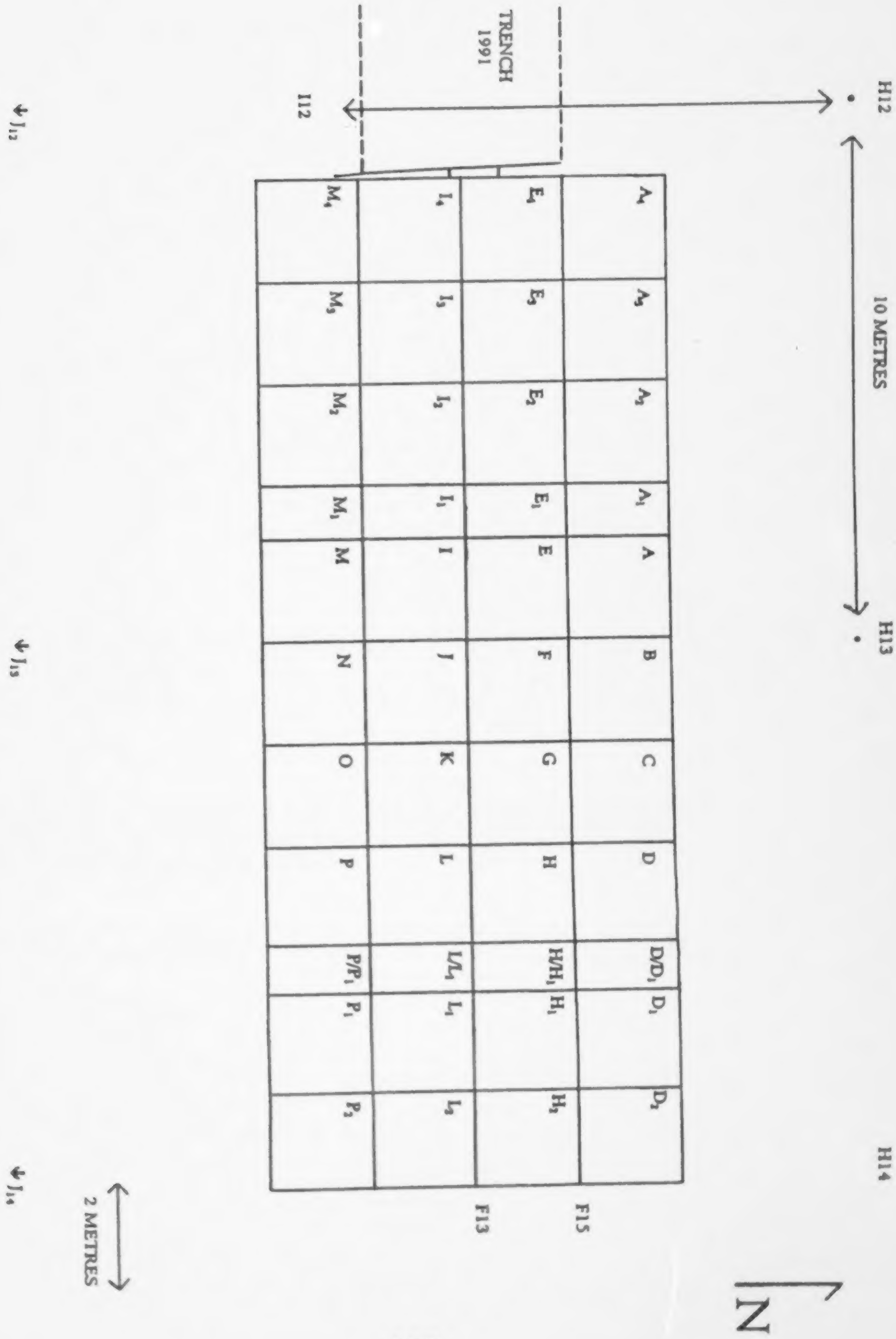

White marble
Coloured stones
Porphyries & granites
100 0
500
1000 kms
1 2 3
5
4
28
6
7
8
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
29

Quarry sites for marbles found at Oppido Lucano:

3.	*St. Girons*	(Bianco e Nero Antico)
4.	*Simitthus*	(Giallo Antico)
5.	*Luna*	(Carretin)
7.	*Cape Taenaros*	(Rosso Antico)
8.	*Croceai*	(Lapis Lacedaemonicus)
12.	*Carystos*	(Cipollino)
18.	*Chios*	(Portasanta)
19.	*Teos*	(Africano)
25.	*Mons Porphyrites*	(Porfido Rosso)
28.	*Docimium*	(Pavonazzetto)

MAP 2

Trench layout of Area 3 from the Oppido Lucano site


H12
H13
H14
10 METRES
TRENCH 1991
I12
A4
A3
A2
A1
A
B
C
D
D/D1
D1
D2
E4
E3
E2
E1
E
F
G
H
H/H1
H1
H2
I4
I3
I2
I1
I
J
K
L
L/L1
L1
L2
M4
M3
M2
M1
M
N
O
P
P/P1
P1
P2
F15
F13
J12
J13
J14
2 METRES
N

Colour key for distribution map of marble pieces (Map 3)

○ Africano

● Bigio Antico

● Carretin

○ Cipollino

○ Giallo Antico

● Lapis Lacedaemonicus

● Pavonazzetto

○ Porfido Rosso

● Portasanta

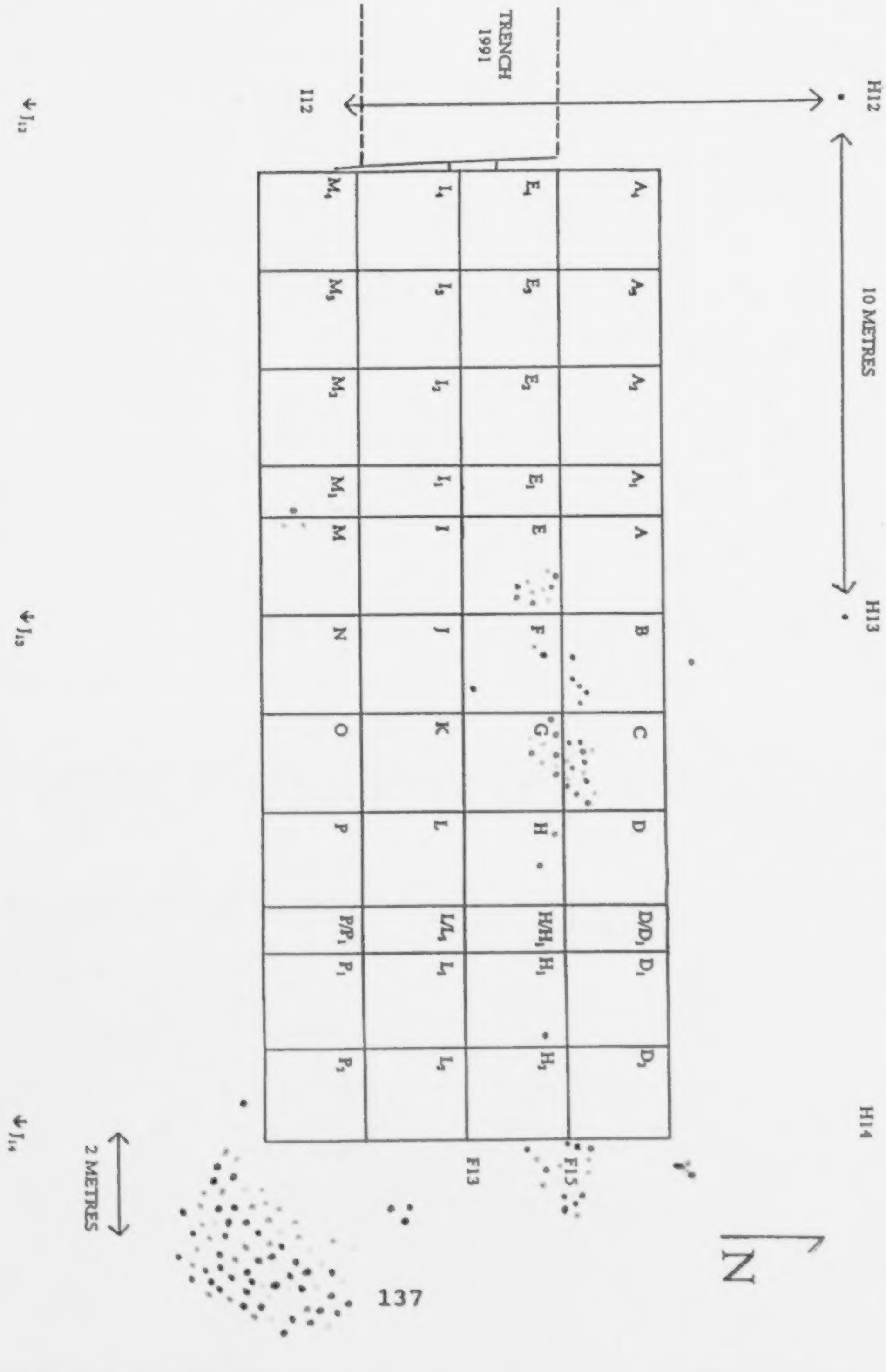
● Rosso Antico

● "Unidentified"

ROOM 1

MAP 3

Distribution map of marble pieces in Area 3


H12
H13
H14
10 METRES
TRENCH 1991
I12
J12
J13
J14
2 METRES
F13
F15
N
A4
A3
A2
A1
A
B
C
D
D/D1
D1
D2
E4
E3
E2
E1
E
F
G
H
H/H1
H1
H2
I4
I3
I2
I1
I
J
K
L
L/L1
L1
L2
M4
M3
M2
M1
M
N
O
P
P/P1
P1
P2

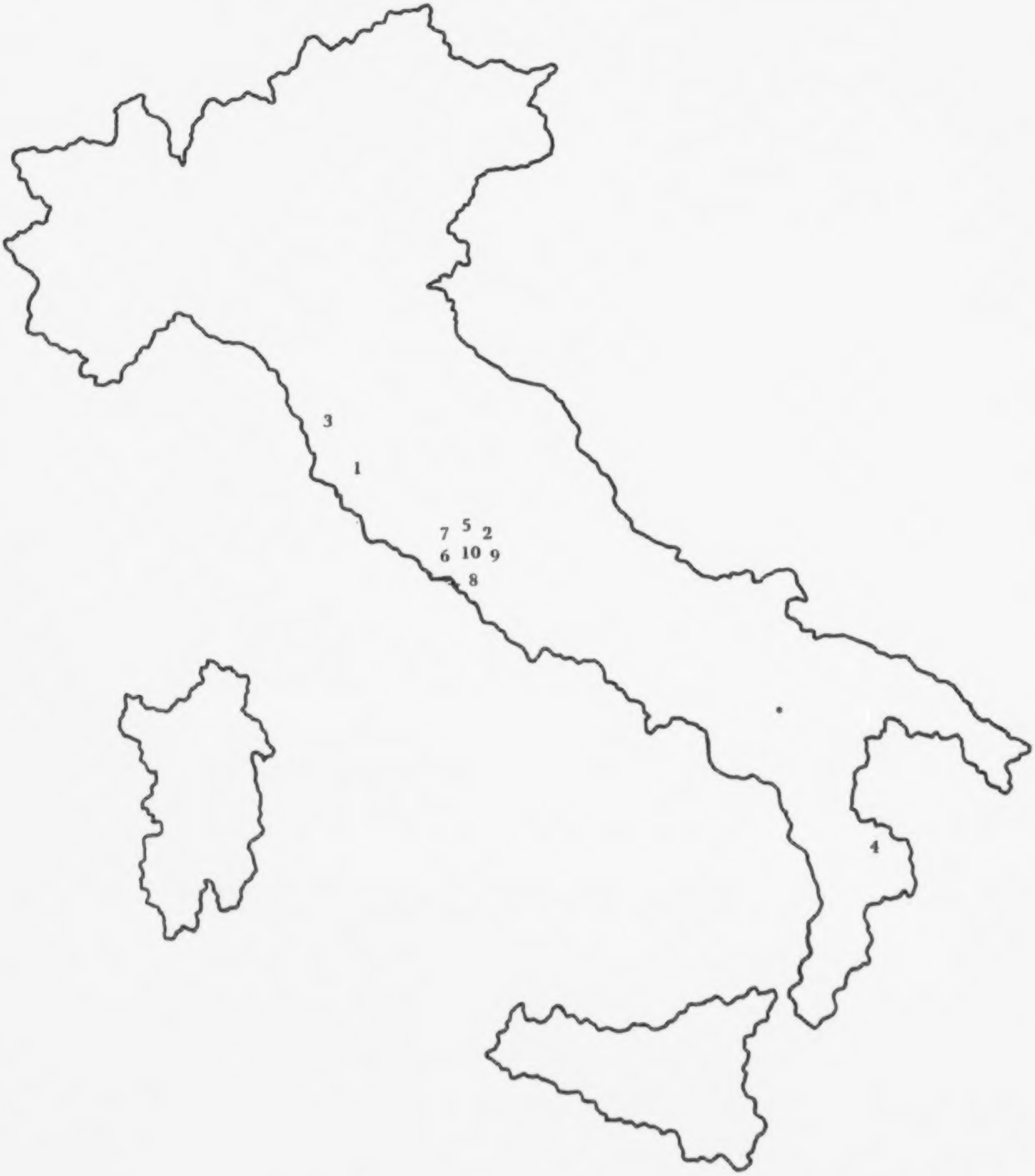
Location Key for Map 4

- Oppido Lucano

1. San Rocco Villa
2. Via Gabina
3. Settefinestre
4. Gioisa Ionica
5. Mura di Santo Stefano
6. Ostia
7. Pompeii
8. Herculaneum
9. Prima Porta
10. Rome

MAP 4

The Oppido Lucano site in relation to comparative villas


3
1
7
5
2
6
10
9
8
4

MAP 5

Oppido Lucano site plan—Area 3

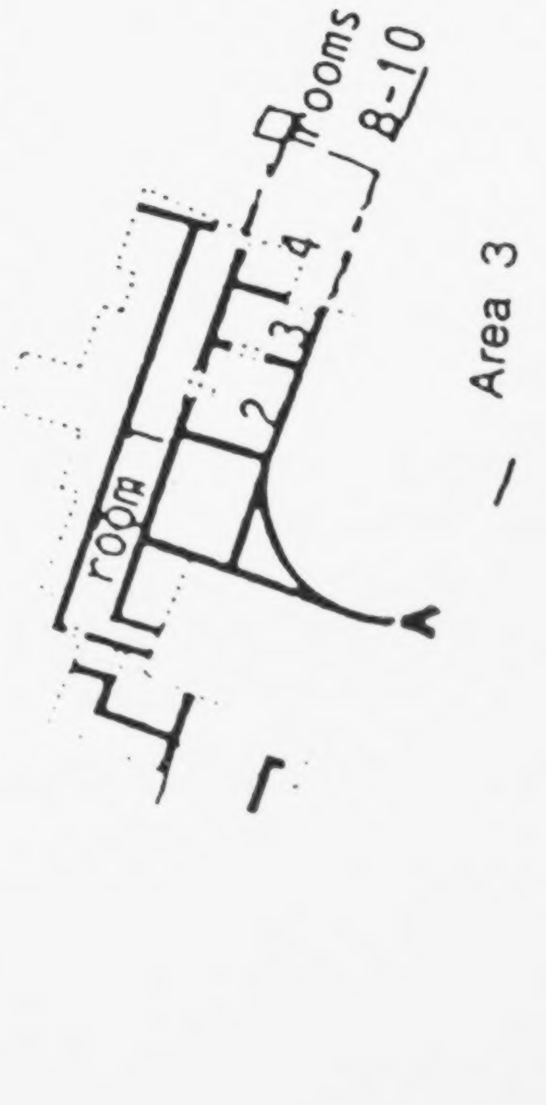

rooms
8–10
4
3
3
2
room
Area 3

TABLE 1

Types of marble recovered from the Oppido Lucano villa site and their corresponding exploitation dates

Africano marble	1st c. B.C. - 2nd c. A.D.
Bianco e Nero Antico*	3rd c. A.D. - late Roman period
Bigio Antico marble	1st c. A.D. - 3rd c. A.D.
Carretin marble	1st c. B.C. - 4th c. A.D.
Cipollino marble	1st c. B.C. - late Roman period
Giallo Antico marble	1st c. B.C. - 3rd c. A.D.
Lapis Lacedaemonicus marble	1st c. B.C. - 2nd c. A.D.
Pavonazzetto marble	1st c. B.C. - 6th c. A.D.
Porfido Rosso	1st c. B.C. - early 5th c. A.D.
Portasanta marble	1st c. B.C. - 2nd c. A.D.
Rosso Antico marble	1st c. B.C. - Roman period

TABLE 2

Sites from the 1964 Kahane & Ward-Perkins survey of the Via Gabina which contain decorative marble pieces in their catalogue[‡]

Catalogue Number	Description of Location	Types of Recovered Marble
020404	Roman villa site located on the end of a spur runnning NW from the main ridge	Carretin, Giallo Antico, Luni (grey)[1], Portasanta
033391	Substantial villa overlooking from the north the reentrant valley which joins the Fosso Grotte Celoni	Cipollino, Giallo Antico, Lapis Lacedaemonicus, Marmo scritto, Parian, Pavonazzetto, Portasanta, Proconnesian, Rosso Antico
042392	(Site of main building) Substantial Roman villa occupying plateau south of the ancient road	Cipollino, Fior di Pesca, Giallo Antico, Luni (grey)[1], Marmo scritto, Pavonazzetto, Portasanta, Rosso Antico
045402	Roman villa on the ridge east of the Palazzetto Lanza	Africano, Giallo Antico, Lapis Lacedaemonicus, Luni (grey)[1], Pavonazzetto, Portasanta, Proconnesian, Rosso Antico
045398	Roman building and adjacent cemetery. Five hundred metres southeast of Palazzetto Lanza	Carretin, Cipollino, Giallo Antico, Lapis Lacedaemonicus, Portasanta
056401	Roman villa `Il Muraccio', 350 metres south of the Via Praenestina	Carretin, Cipollino, Portasanta, Proconnesian, (white misc.)

066386	Tor Carbone - site of a substantial Roman villa	Giallo Antico, Lapis Lacedaemonicus, Pavonazzetto, Rosso Antico, "onyx marble", "grey Italian"
063403	Material spread over northern part of an isolated hill immediately south of the Via Praenestina	Africano, Carretin, Giallo Antico, Luni (grey)[1], Portasanta
068398-069398	Villa platform overlooking modern Strada della Borghesiana	Africano, Carretin, Cipollino, Lapis Lacedaemonicus, Luni (grey)[1], Marmo scritto, Portasanta, Proconnesian
072395	Roman villa site on ridge leading north west from la Borghesiana	Africano, "brown and yellow alabaster", Carretin, Giallo Antico, Lapis Lacedaemonicus, Luni (grey)[1], Pavonazzetto, Portasanta
034408	Complex of remains immediately north of Via Praenestina	Giallo Antico, Lapis Lacedaemonicus, Portasanta

[1] It has yet to be determined whether the solid grey marble stone termed Bigio Antico in the Oppido Lucano inventory is the same marble as the so-called Luni (grey) at the Via Gabina sites. The Luni (grey) marble comes from the same quarry site as the white Carretin marble, from Carrara (Luni), in Italy.

‡ (Kahane and Ward-Perkins 1972, 108-117)

CATALOGUE

Introduction to the Catalogue

This marble catalogue is the research instrument for this thesis. The catalogue inventories 174 pieces of marble recovered from trenches in Area 3 between 1990 and 1992. Each marble piece is inventoried first by catalogue number, and then grouped by marble type.

Each piece was measured (by length, width and thickness); examined macroscopically (for residue and/or accretion); and drawn (wherever possible). If all measurements were not recorded, the entry is not supported by a drawing.

A number of pieces in the catalogue were photographed on site. If the entry is supported by a photograph, the picture number is listed under the heading "Cross Reference". Before the catalogue entries begin, a photographic inventory list is given, followed by ten photographic plates. By looking the cross reference number up in the photographic inventory list, a plate number will indicate where a photograph of that piece can be found.

The catalogue is also supported by two extensive tables which follow the plates. Table 1 details the specific number of pieces found in each trench. Table 2 details, by each marble type, the pieces found in Area 3, listing only their thickness and shape. Both tables are designed to offer important information at a glance.

Catalogue Notes

Unless otherwise indicated, all drawings of marble pieces are of actual size.

Throughout the catalogue, a number of terms are used repeatedly for purposes of brevity and consistency. Unless otherwise indicated, all terms listed here should be understood as meaning the following:

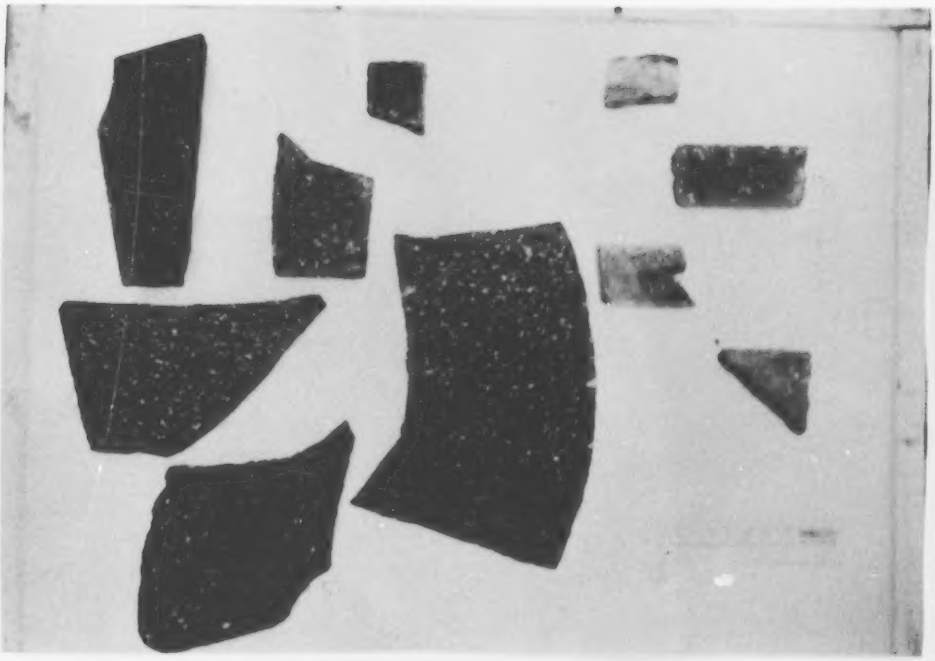
Worked Edge:	It is evident from close inspection that the piece has undergone some edge modifications with a stone working tool (i.e. the edge is not broken). "Worked edge" does not imply that the edge is perfectly cut, but rather that some attempt has been made to alter the piece to fit within an area.
Worked Surface:	It is evident from close inspection that one, or both of the surfaces have been modified with a stone working tool. It is implied that the surface(s) have been rubbed or sanded down to provide a smooth finish.
Cut Edges:	It is evident from close inspection that a stone cutter has been used to cut the piece deliberately. Small parallel saw lines can be seen with the naked eye on the edge, which can also be felt with a finger tip.
Accretion:	A line or salt deposit which can occur on all surfaces and edges of artifacts. The result of an artifact lying buried for some time.
Residue:	A "residue", for the purposes of this catalogue, is any mortar deposit which remains on any edge or surface of a marble piece. Mortar may have been used to adhere the stone to the walls and/or floors. Mortar was distinguished from the lime/salt accretion only by sight, the mortar residue being so classified because of its' coarser-grain texture. In general, patches of mortar were isolated in clumps on the pieces, rather than coating an entire side or edge. **Where a specification has not been made (i.e. whether a deposit was lime/salt, or mortar), a positive identification was not clear.
SF#:	"Small Find" number. The piece was also recorded in the small find list along with various other artifacts.

Photographic Inventory

Catalogue #	Photo Inv. #	Marble Type	Plate Number
50	51	Bigio Antico	X
51	52	Carretin	X
52	38	Cipollino	V
53	50	Cipollino	X
54	37	Giallo Antico	V
55	53	Giallo Antico	X
82	40	Carretin	VII
83	42	Portasanta	VII
84	41	Unidentified	VII
107	36	Bigio Antico	IV
117	49	Carretin	IX
118	48	Porfido Rosso	IX
132	39	Cipollino	VI
134	47	Giallo Antico	VIII
137	17	Africano	II
138	18	Africano	II
139	19	Africano	II
140	20	Africano	II
141	27	Africano	III
142	28	Africano	III
143	29	Africano	III
144	11	Bigio Antico	II
145	12	Bigio Antico	II
146	13	Bigio Antico	II
147	14	Bigio Antico	II
148	15	Bigio Antico	II
149	16	Bigio Antico	II
150	32	Carretin	III
151	33	Carretin	III
152	34	Carretin	III
153	35	Carretin	III
154	7	Cipollino	I
155	8	Cipollino	I
156	9	Cipollino	I
157	10	Cipollino	I
158	21	Cipollino	II
159	22	Cipollino	II
160	23	Cipollino	II
161	24	Giallo Antico	III
162	25	Giallo Antico	III
163	26	Giallo Antico	III
164	30	Pavonazzetto	III
165	31	Pavonazzetto	III
167	1	Porfido Rosso	I
168	2	Porfido Rosso	I
169	3	Porfido Rosso	I
170	4	Porfido Rosso	I
171	5	Porfido Rosso	I
172	6	Porfido Rosso	I

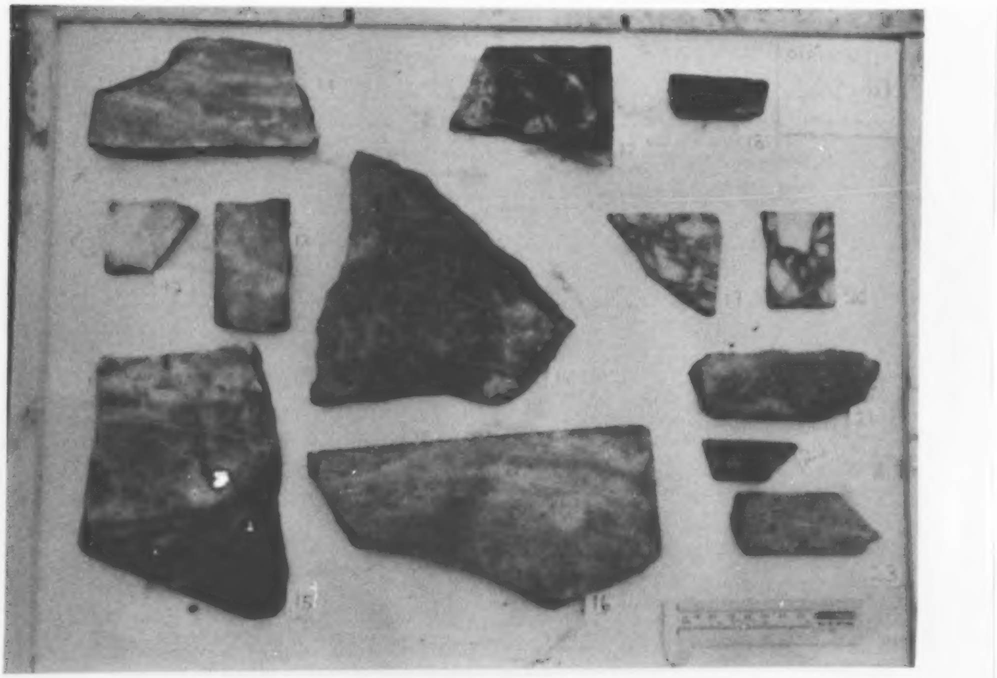
CATALOGUE PLATE I

Photographic inventory pieces 1-10



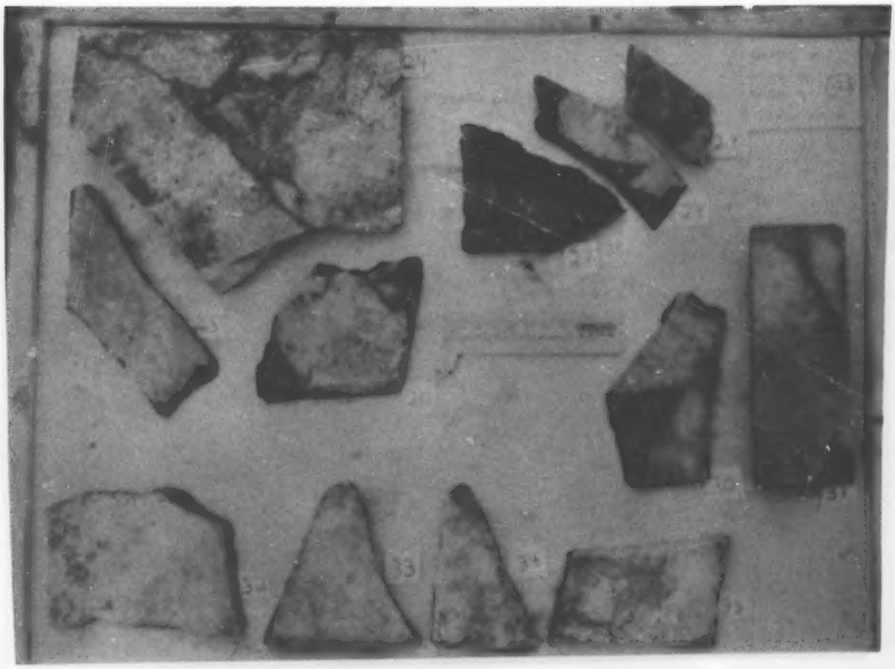
CATALOGUE PLATE II

Photographic inventory pieces 11-23



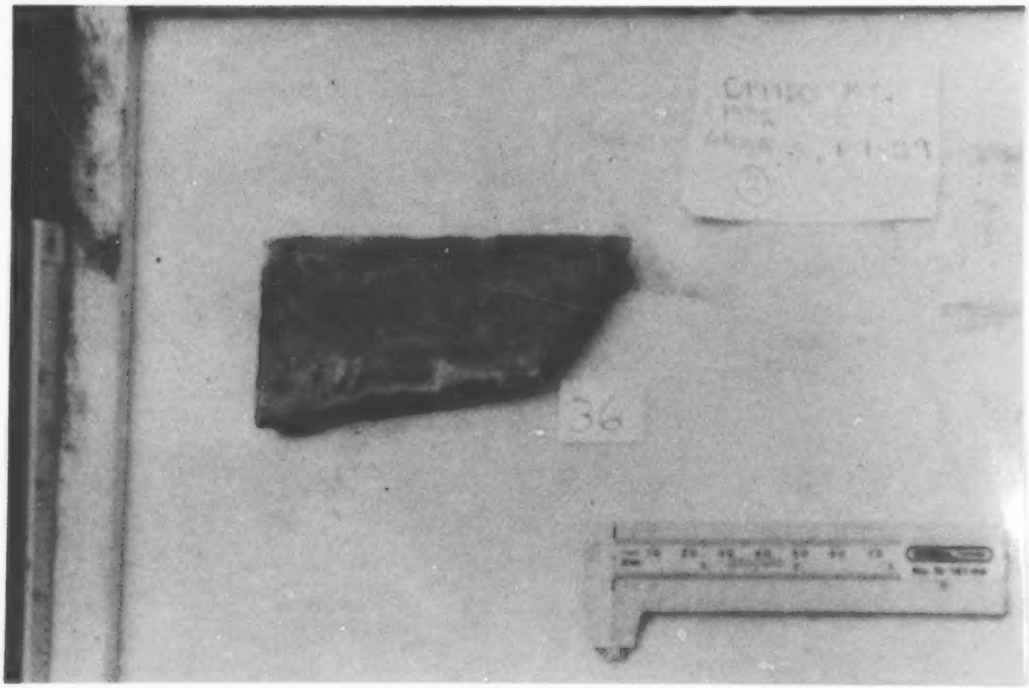
CATALOGUE PLATE III

Photographic inventory pieces 24-35



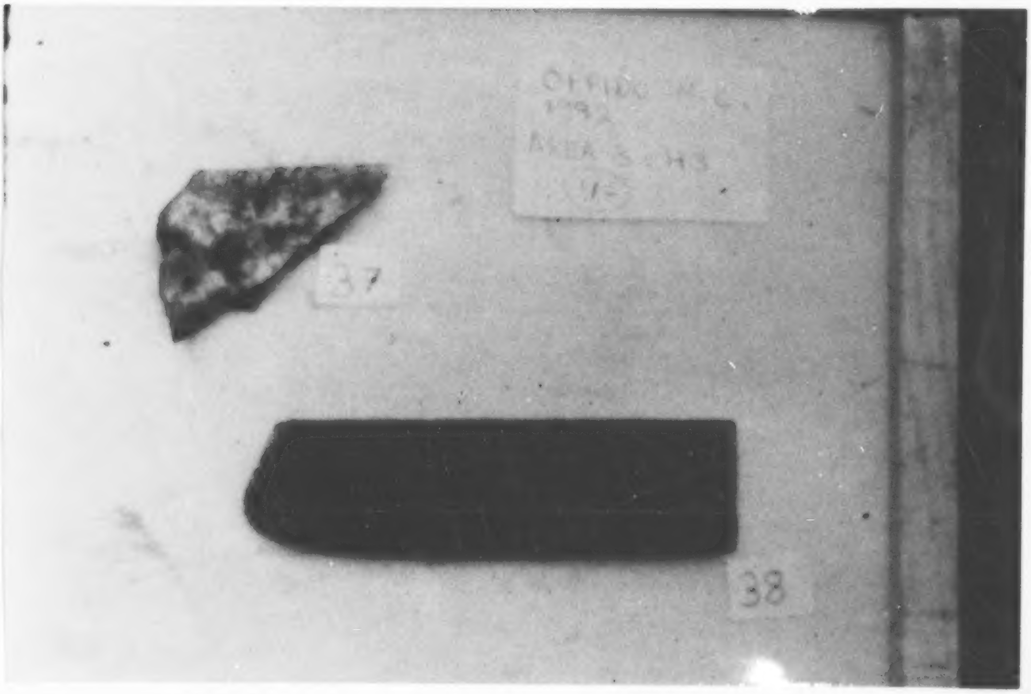
CATALOGUE PLATE IV

Photographic inventory piece 36



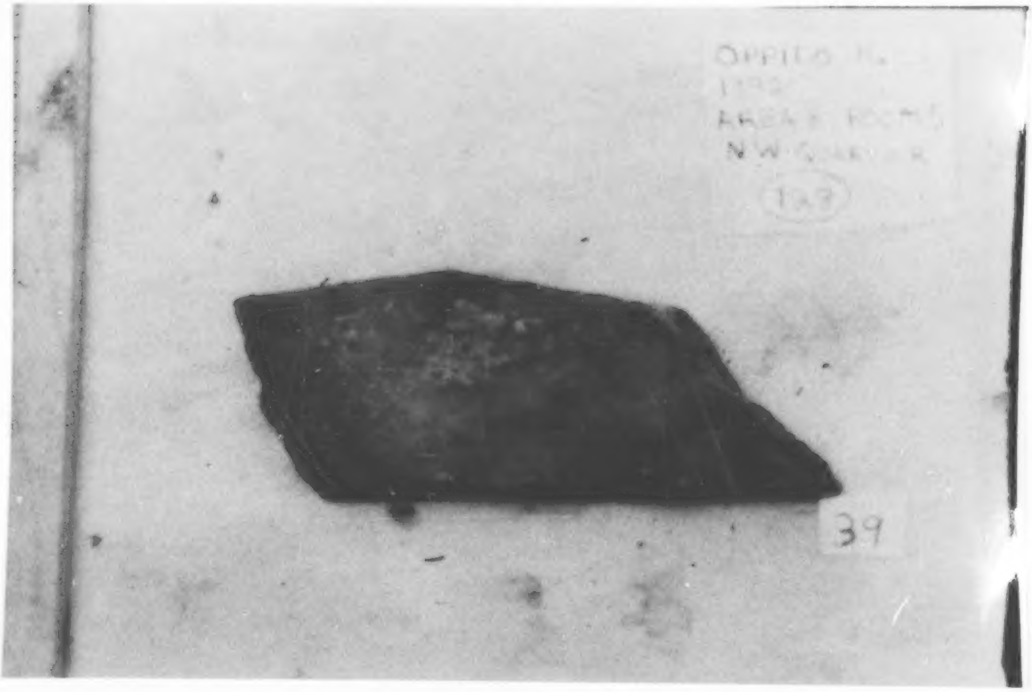
CATALOGUE PLATE V

Photographic inventory pieces 37 and 38



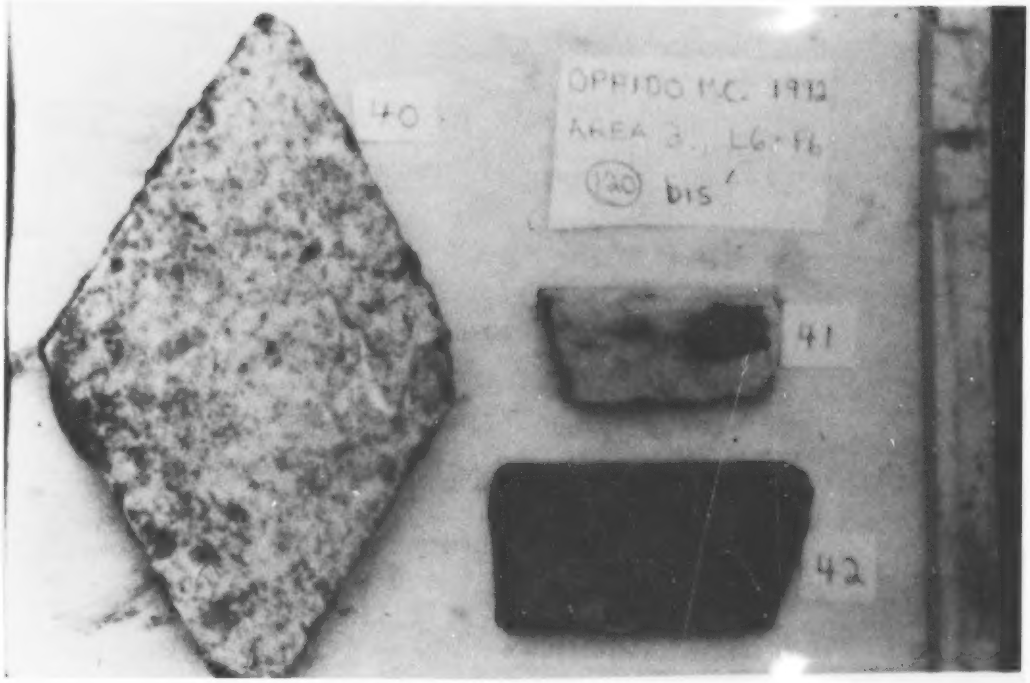
CATALOGUE PLATE VI

Photographic inventory piece 39



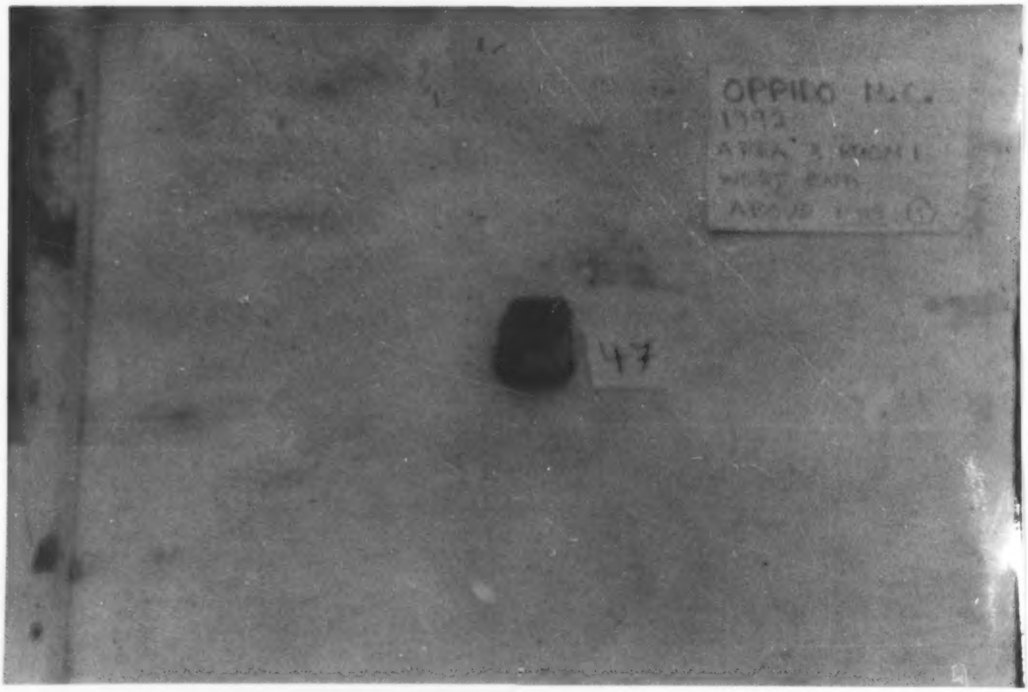
CATALOGUE PLATE VII

Photographic inventory pieces 40-42


40
OPPIDO M.C. 1972
AREA 3, L6-F6
(120) bis
41
42

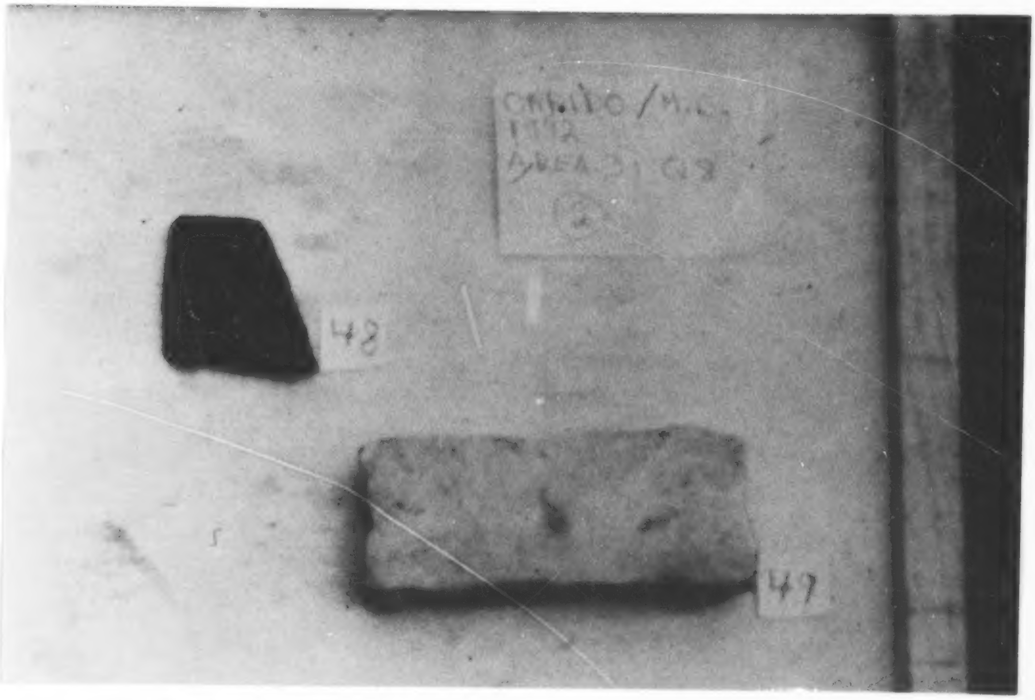
CATALOGUE PLATE VIII

Photographic inventory piece 47


OPPIDO M.C.
1992
AREA 3 ROOM 1
WEST END
ABOVE
47

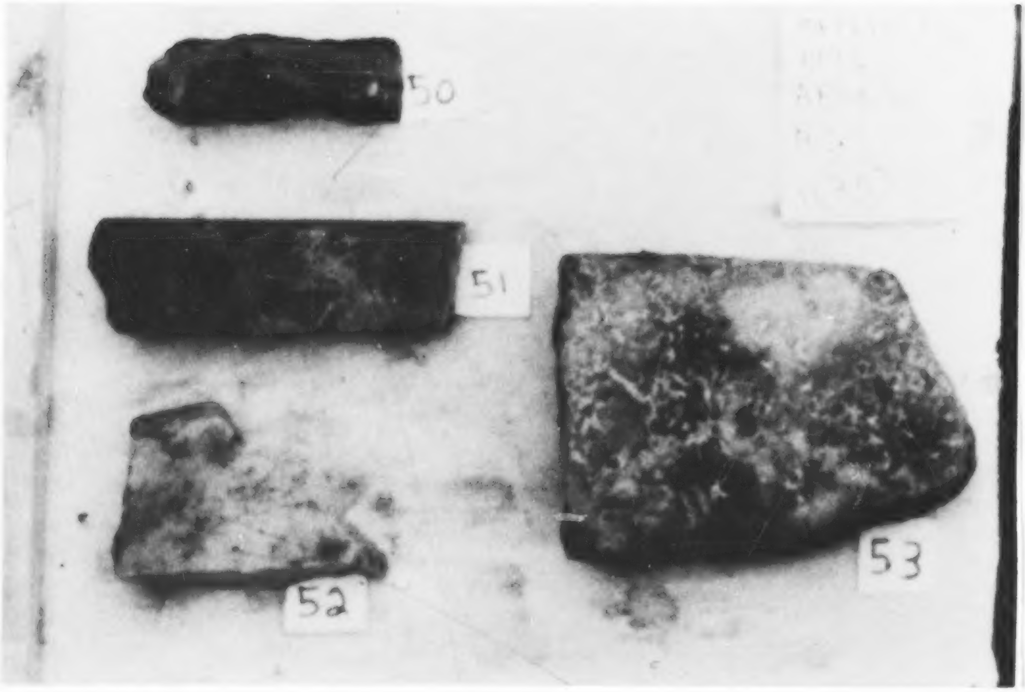
CATALOGUE PLATE IX

Photographic inventory pieces 48 and 49



CATALOGUE PLATE X

Photographic inventory pieces 50-53



CATALOGUE TABLE 1

Count of each marble type by trench

Trench	Africano	Bigio Antico	Carretin	Cipollino	Giallo Antico	Lapis Laced.	Pavonazzetto	Portasanta	Porfido Rosso	Rosso Antico	"Unidentified"	Total
B			3							2		5
CDE	1	6	5	12	1	7	6		2	1		41
D3		1		1	2	1	1				1	7
D3/H3		1	3	4			1					9
F				1							1	2
G				2		5			2			9
H						1						1
H1/H2		1										1
H3		1	1	2	2							6
I15/L16	1											1
L6/P6			1					1			1	3
L7/P7, L8/P8											3	3
L8/P9	2	6	7		1	1	2					19
P9/Q9		1										1
M-Line				2		1						3
P3					1							1
Q5											1	1
Q6/Q7		1		1			1				1	4
Q8			1						1			2
"Room 1"			2		2							4
"Room 5"		3	3	7				1				14
"Room 9"	7	6	4	7	3		2		7			36
"Room 10"											1	1
N. Extension	1											1
"3"		1										1
TOTALS	11	28	30	39	12	16	13	2	12	3	8	176

CATALOGUE TABLE 2

Marble finds broken down into marble type

Africano Marble

Africano Marble

Trench	Layer	Thickness*	Shape
CDE	16	9	fragment
I15-L16	1	19	rectangle
L8/P9	2	9	fragment
L8/P9	2	14	rectangle
Room 9	123	16	fragment
Room 9	123	19	fragment
Room 9	123	7	fragment
Room 9	123	7	fragment
Room 9	123	14	fragment
Room 9	123	14	fragment
Room 9	123	15	fragment

* measurements given are in millimetres

CATALOGUE TABLE 2 - cont'
Marble finds broken down into marble type
Bigio Antico Marble

Bigio Antico Marble

Trench	Layer	Thickness*	Shape
CDE	16	13	fragment
CDE	16	21	baseboard
CDE	16	17	fragment
CDE	16	12.5	fragment
CDE	16	11	fragment
CDE	16	19	fragment
D3	117	11	fragment
H3	75	12	baseboard
D3/H3	2	13	fragment
H1/H2	123	26	square
L8/P9	2	6	fragment
L8/P9	2	7	fragment
L8/P9	2	12	fragment
L8/P9	2	13.5	fragment
L8/P9	2	17	fragment
L8/P9	2	18	baseboard
P9/Q9	2	15	fragment
Q6/Q7	132	22	triangle
Room 5	103	24	fragment
Room 5	103	24	fragment
Room 5	103	12	fragment
"3"	14	11.5	fragment
Room 9	123	19	fragment
Room 9	123	12	fragment
Room 9	123	16	fragment
Room 9	123	14	fragment
Room 9	123	14	fragment
Room 9	123	20	fragment
N. Extension	2	18	baseboard

*measurements given are in millimetres

CATALOGUE TABLE 2 - cont'
Marble finds broken down into marble types
Carretin Marble

Carretin Marble

Trench	Layer	Thickness*	Shape
B	16	13	fragment
B	16	11	fragment
B	16	29	fragment
CDE	16	12	triangle
CDE	16	9.5	fragment
CDE	16	19	fragment
CDE	16	9	fragment
CDE	16	9	fragment
H3	75	19	fragment
D3/H3	2	13	rectangle
D3/H3	2	26	fragment
D3/H3	2	19	baseboard
L6/P6	120	25	rhombus
L8/P9	2	20	fragment
L8/P9	2	15	rectangle
L8/P9	2	18	fragment
L8/P9	2	17	fragment
L8/P9	2	9.5	fragment
L8/P9	2	14	fragment
L8/P9	2	12	fragment
Q8	2	20	fragment
Room 5	103	22	fragment
Room 5	103	22	fragment
Room 5	103	20	fragment
Room 1	2	21-41	fragment
Room 9	123	13	fragment
Room 9	123	17	fragment
Room 9	123	15	fragment
Room 9	123	14	fragment

* measurements given are in millimetres

CATALOGUE TABLE 2 - cont'
Marble finds broken down into marble type
Cipollino Marble

Cipollino Marble

Trench	Layer	Thickness*	Shape
CDE	16	9	parallelogram
CDE	16	16	rectangle
CDE	16	8.5	fragment
CDE	16	12	fragment
CDE	16	8.5	fragment
CDE	16	9	fragment
CDE	16	14	fragment
CDE	16	16	fragment
CDE	16	21	trapezoid
CDE	16	6	fragment
CDE	16	20	fragment
CDE	16	8.5	fragment
H3	17	10	rectangle
H3	75	19	fragment
D3/H3	2	15	fragment
D3/H3	2	12	fragment
D3/H3	2	16	fragment
D3/H3	2	18	fragment
N. of D3	2	17	fragment
F	14	10	fragment
G	35	16	parallelogram
G	14	14	fragment
M-Line	2	20	fragment
M-Line	2	12	fragment
Q6-Q7	132	16	fragment
Room 5	103	33	fragment
Room 5	103	24	fragment
Room 5	103	16	fragment
Room 5	103	16	fragment
Room 5	103	21	fragment
Room 5	103	14	fragment
Room 5	128	20	fragment

CATALOGUE TABLE 2 - cont'
Marble finds broken down into marble type
Cipollino Marble

Room 9	123	16	fragment
Room 9	123	24	fragment
Room 9	123	16	fragment
Room 9	123	21	fragment
Room 9	123	12	fragment
Room 9	123	9	fragment
Room 9	123	8	fragment

* measurements given are in millimeters

CATALOGUE TABLE - cont'
Marble finds broken down into marble type
Giallo Antico Marble

Giallo Antico Marble

Trench	Layer	Thickness*	Shape
CDE	16	8	square
D3	117	10	fragment
H3	17	12	fragment
H3	75	25	fragment
L8/P9	2	7	fragment
P3	2	15	fragment
Room 1	1	15	fragment
Room 1	1	10	fragment
Room 9	123	24	fragment
Room 9	123	15	fragment
Room 9	123	18	fragment

* measurements given are in millimeters

CATALOGUE TABLE 2 - cont'
Marble finds broken down into marble type
Lapis Lacedaemonicus Marble

Lapis Lacedaemonicus Marble

Trench	Layer	Thickness*	Shape
CDE	16	6	fragment
CDE	16	9	parallelogram
CDE	16	6	(circle)
CDE	16	13	fragment
CDE	16	20	triangle
CDE	16	16	fragment
CDE	16	14.5	rectangle
N. of D3	2	5	fragment
G	35	11	triangle
G	35	8.5	fragment
G	35	18	fragment
G	35	13	fragment
G	35	18	rectangle
H	35	9	fragment
L8/P9	2	5	fragment
M-Line	2	5	rectangle

* measurements given are in millimeters

CATALOGUE TABLE 2 - cont'
Marble finds broken down into marble type
Pavonazzetto Marble

Pavonazzetto Marble

Trench	Layer	Thickness*	Shape
CDE	16	10	fragment
CDE	16	9	fragment
CDE	16	11	fragment
CDE	16	11	fragment
CDE	16	5	fragment
CDE	16	9.5	fragment
D3	2	19	rectangle
D3/H3	2	6	fragment
L8/P9	2	11	fragment
L8/P9	2	11.5	rectangle
Q6/Q7	132	14	rectangle
Room 9	123	10	fragment
Room 9	123	29	rectangle

* measurements given are in millimeters

CATALOGUE TABLE 2 - cont'
Marble finds broken down into marble type
Portasanta Marble

Portasanta Marble

Trench	Layer	Thickness*	Shape
L6/P6	120	11	fragment
Room 5	103	15	fragment

* measurements given are in millimeters

CATALOGUE TABLE 2 - cont'
Marble finds broken down into marble type
Porfido Rosso

Porfido Rosso

Trench	Layer	Thickness*	Shape
CDE	16	10	rectangle
CDE	16	7	fragment
G	35	11	fragment
G	35	14	fragment
Q8	2	6	fragment
Room 9	123	6	fragment
Room 9	123	24	fragment
Room 9	123	13	fragment
Room 9	123	7	fragment
Room 9	123	9	fragment
Room 9	123	10	fragment
Room 9	123	9	fragment

* measurements given are in millimeters

CATALOGUE TABLE 2 - cont'
Marble finds broken down into marble types
Rosso Antico Marble

Rosso Antico Marble

Trench	Layer	Thickness*	Shape
B	16	8	fragment
B	16	8	fragment
CDE	16	22	rhombus

* measurements given are in millimeters

CATALOGUE TABLE 2 - cont'
Marble finds broken down into marble type
Unidentified Marble (Bianco e Nero Antico)

Unidentified Marble
(Bianco e Nero Antico)

Trench	Layer	Thickness*	Shape
N. of D3	2	20	fragment
F22	1	14	fragment
L6/P6	120	17	fragment
L7/P7, L8/P8	120	15	fragment
L7/P7, L8/P8	120	15	fragment
L7/P7, L8/P8	120	16	fragment
Q5	2	25	fragment
Q6/Q7	132	38	baseboard
Room 10	122/147	21	fragment

* measurements given are in millimeters

Catalogue No. 1

OPPIDO MC
1990

Area: 3 **Trench:** B **Layer:** 16

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: not apparent

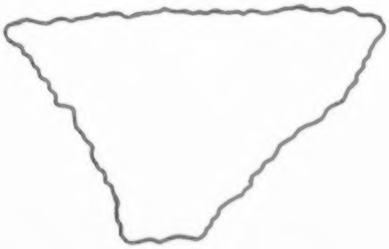
Edge Definition: all edges broken

Measurement (in millimetres):

Width	31
Length	54
Thickness	13

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 2

OPPIDO MC
1990

Area: 3 **Trench:** B **Layer:** 16

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: all edges broken

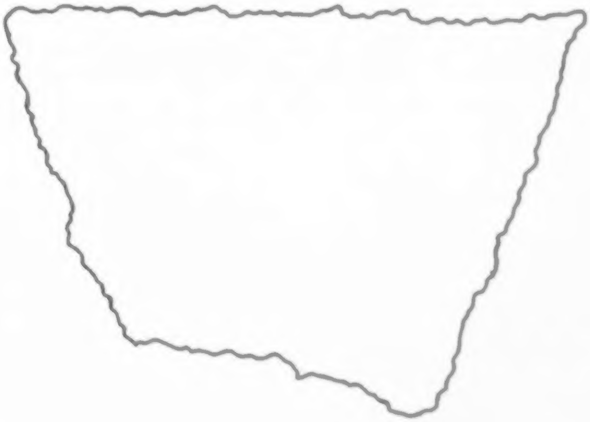
Measurement (in millimetres):

Width	59
Length	85
Thickness	11

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 3

OPPIDO MC
1990

Area: 3 **Trench:** B **Layer:** 16

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: mortar and residue on all sides

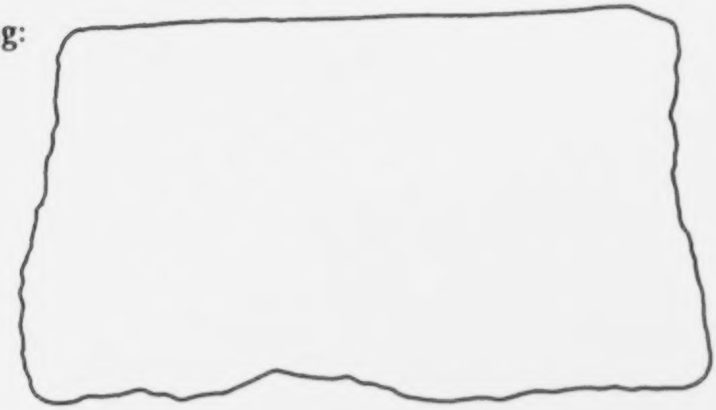
Edge Definition: one edge cut, other three broken

Measurement (in millimetres):

Width	59
Length	108
Thickness	29

Photographed? **Cross Reference:** **(if applicable)**

Drawing:



Catalogue No. 4

OPPIDO MC
1990

Area: 3 **Trench:** B **Layer:** 16

Classification: Rosso Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: one edge worked, the other three broken

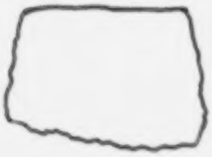
Measurement (in millimetres):

Width	18
Length	31
Thickness	8

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 5

OPPIDO MC
1990

Area: 3 **Trench:** B **Layer:** 16

Classification: Rosso Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: one edge worked, other three broken

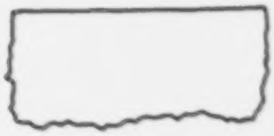
Measurement (in millimetres):

Width	18
Length	29
Thickness	8

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 6

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Africano

Small Find Number (if applicable): 90-66(3)

Residue/Accretions:	no residue or mortar
Edge Definition:	no deliberately cut edges - top and bottom surfaces worked flat

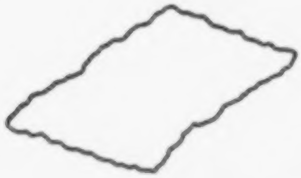
Measurement (in millimetres):

Width	16
Length	40
Thickness	9

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 7

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: lime deposits on all sides, mortar deposit on one edge

Edge Definition: no deliberately cut edges, two worked surfaces

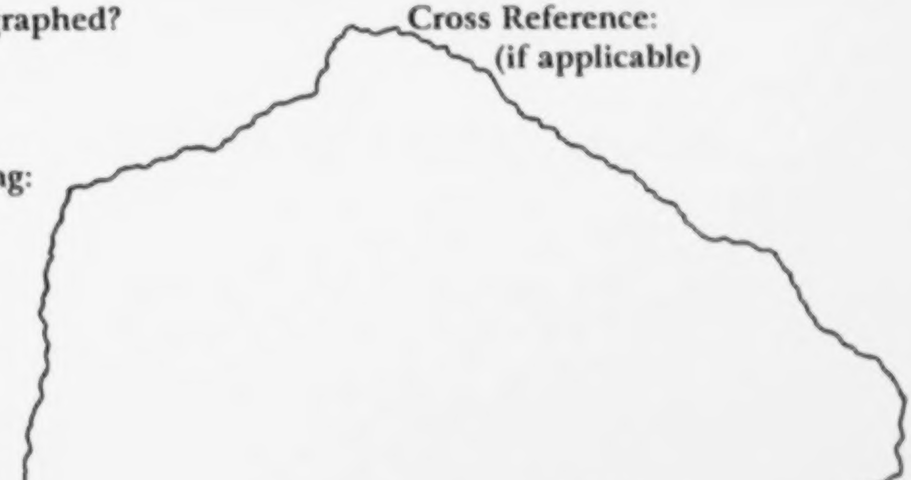
Measurement (in millimetres):

Width	75
Length	133
Thickness	13

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 8

OPPIDO MC
1990

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: mortar residue on one vertical side, lime deposits on most surfaces

Edge Definition: two worked surfaces and one rounded edge

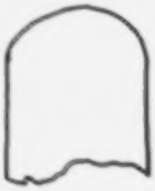
Measurement (in millimetres):

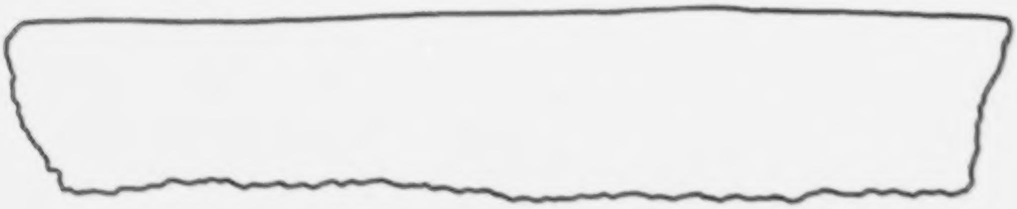
Width	27
Length	145
Thickness	21

Photographed?

Cross Reference:
(if applicable)

Drawing:





Catalogue No. 9

OPPIDO MC
1990

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: lime mortar residue on one surface and one cut edge

Edge Definition: one deliberately cut edge with two worked surfaces

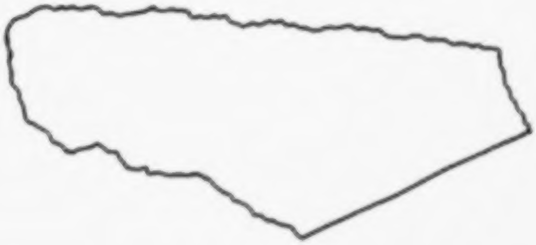
Measurement (in millimetres):

Width	38
Length	78
Thickness	17

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 10

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: lime deposits on all sides, mortar deposit on one edge

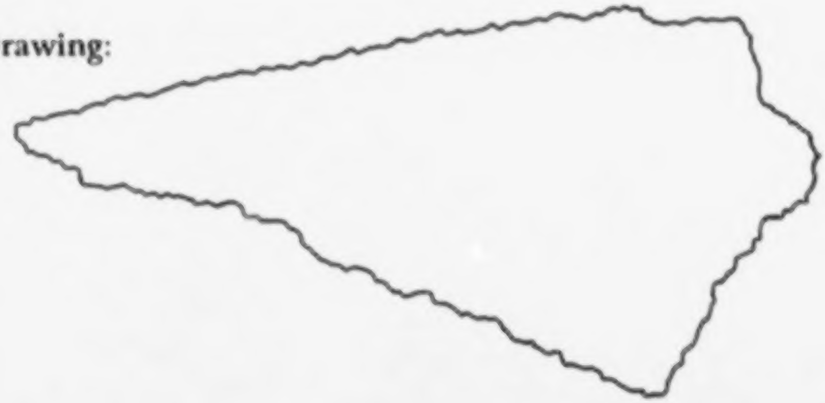
Edge Definition: no deliberately cut edges, two worked surfaces

Measurement (in millimetres):

Width	63
Length	112
Thickness	12.5

Photographed? **Cross Reference:** **(if applicable)**

Drawing:



Catalogue No. 11

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Bigio Antico

Small Find Number (if applicable): 90-66(4)

Residue/Accretions: some mortar on roughened surface

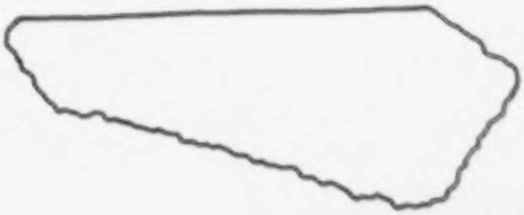
Edge Definition: one worked flat surface

Measurement (in millimetres):

Width	33
Length	75
Thickness	11

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 12

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: one worked edge has mortar residue, lime on all sides

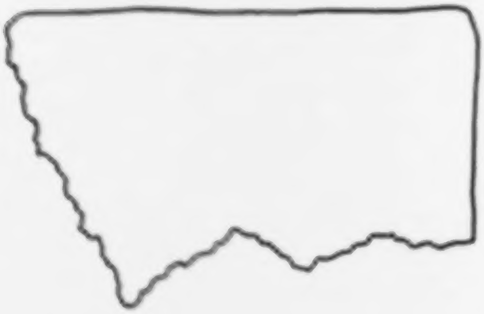
Edge Definition: two deliberately cut edges, and two worked flat surfaces

Measurement (in millimetres):

Width	34
Length	74
Thickness	19

Photographed? **Cross Reference: (if applicable)**

Drawing:



Catalogue No. 13

OPPIDO MC
1990

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: mortar on surface, lime residue on all sides

Edge Definition: two worked edges and three deliberately cut edges

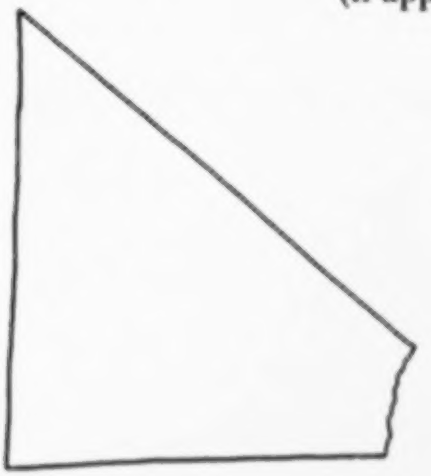
Measurement (in millimetres):

Width	56
Length	77
Thickness	12

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 14

OPPIDO MC
1990

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: mortar on one surface, lime residue on all surfaces

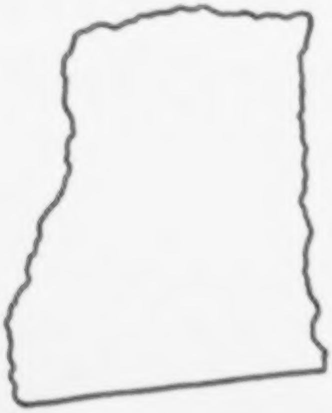
Edge Definition: two worked edges and one deliberately cut edge

Measurement (in millimetres):

Width	48
Length	56
Thickness	9.5

Photographed? **Cross Reference:** (if applicable)

Drawing:



Catalogue No. 15

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: one surface has mortar residue, lime on all sides

Edge Definition: no deliberately cut edges, two worked surfaces

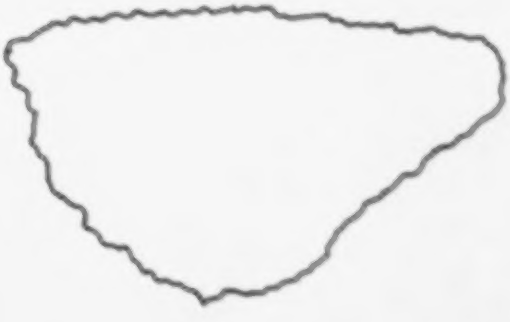
Measurement (in millimetres):

Width	49
Length	75
Thickness	19

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 16

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Carretin

Small Find Number (if applicable): 90-66

Residue/Accretions: no mortar and very little other residue

Edge Definition: one deliberately cut edge, top and bottom surfaces worked flat

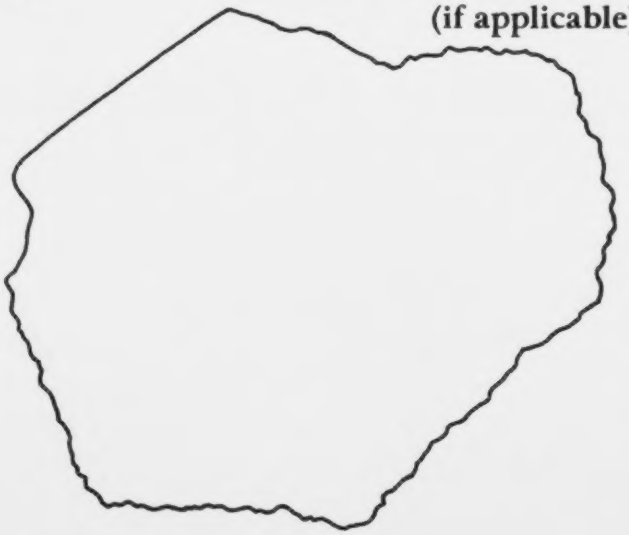
Measurement (in millimetres):

Width	88
Length	68
Thickness	9

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 17

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Carretin

Small Find Number (if applicable): 90-66(2)

Residue/Accretions: little mortar or lime

Edge Definition: two deliberately cut edges and two worked surfaces

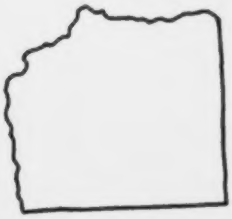
Measurement (in millimetres):

Width	31
Length	27
Thickness	9

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 18

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable):

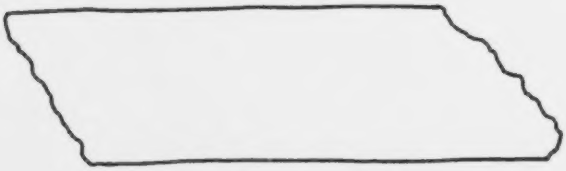
Residue/Accretions:	mortar residue on all sides
Edge Definition:	top and bottom surfaces worked flat and two parallel edges

Measurement (in millimetres):

Width	24
Length	83
Thickness	9

Photographed? **Cross Reference: (if applicable)**

Drawing:



Catalogue No. 19

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: lime deposits on all surfaces

Edge Definition: all edges worked - corners deliberately rounded for fitting purposes (?)

Measurement (in millimetres):

Width	24
Length	96
Thickness	16

Photographed?

Cross Reference:
(if applicable)

Drawing:

Catalogue No. 20

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: lime deposits on all sides

Edge Definition: find is actually two separate pieces that fit together (broken during excavation?). When fitted together, piece shows three deliberately worked edges, the top, bottom and end of a trapezoidally shaped piece

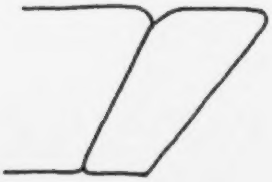
Measurement (in millimetres):

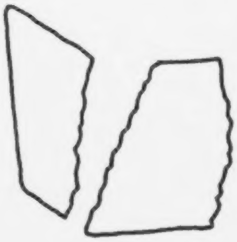
Width	23
Length	20
Thickness	8.5

Photographed?

Cross Reference:
(if applicable)

Drawing:





Catalogue No. 21

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: mortar deposit on under side

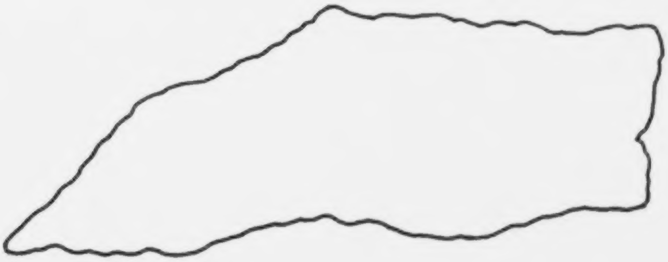
Edge Definition: no deliberately cut edges

Measurement (in millimetres):

Width	24.5
Length	93
Thickness	12

Photographed? **Cross Reference: (if applicable)**

Drawing:



Catalogue No. 22

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions:	mortar and lime deposits on all sides
Edge Definition:	two worked surfaces and three cut edges

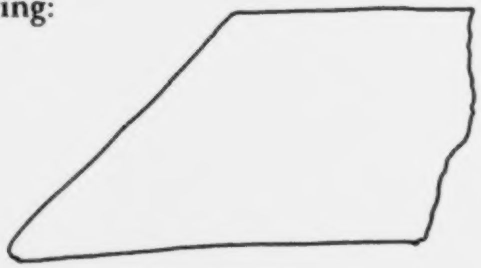
Measurement (in millimetres):

Width	35
Length	62
Thickness	8.5

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 23

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: mortar deposits on under side - lime accretion on all sides

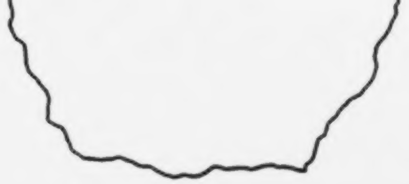
Edge Definition: one delibrately cut edge

Measurement (in millimetres):

Width	36
Length	59
Thickness	9

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 24

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: mortar residue on two surfaces and one edge

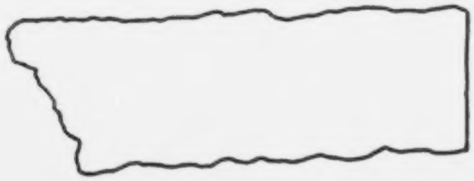
Edge Definition: two worked flat surfaces and three worked or cut edges (*note - one surface roughened - perhaps for better adhesion to mortar?)

Measurement (in millimetres):

Width	23
Length	69
Thickness	14

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 25

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: mortar residue on one surface, lime deposits on all surfaces

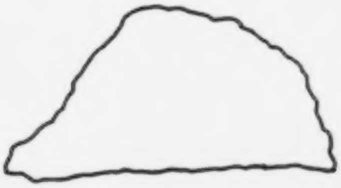
Edge Definition: two worked flat surfaces, one deliberately cut edge

Measurement (in millimetres):

Width	23
Length	47
Thickness	16

Photographed? **Cross Reference: (if applicable)**

Drawing:



Catalogue No. 26

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: heavy lime deposits on under side

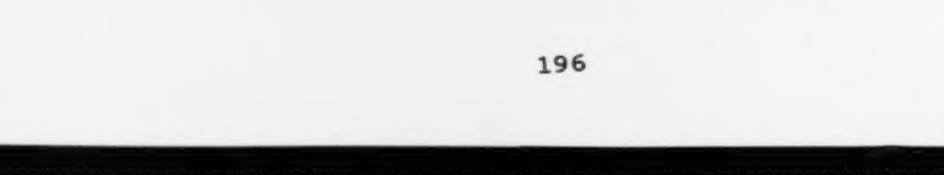
Edge Definition: all edges deliberately cut to form trapezoidal shape

Measurement (in millimetres):

Width	48
Length	65 (max 130)
Thickness	21

Photographed? **Cross Reference:** **(if applicable)**

Drawing:



Catalogue No. 27

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: mortar residue on three sides

Edge Definition: one worked edge

Measurement (in millimetres):

Width	10
Length	26
Thickness	6

Photographed? **Cross Reference:**
(if applicable)

Drawing:

Catalogue No. 28

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: lime deposits on all sides

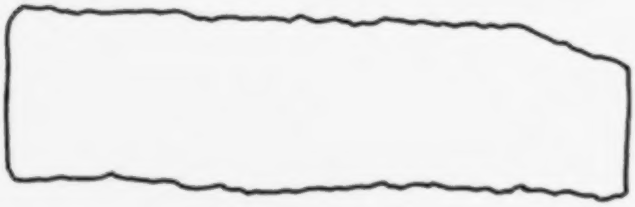
Edge Definition: two worked edges to form long rectangular shape

Measurement (in millimetres):

Width	85
Length	24
Thickness	20

Photographed? **Cross Reference: (if applicable)**

Drawing:



Catalogue No. 29

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Cipollino

Small Find Number (if applicable): 90-66(5)

Residue/Accretions: very little residue and no mortar

Edge Definition: three deliberately cut edges and one worked surface

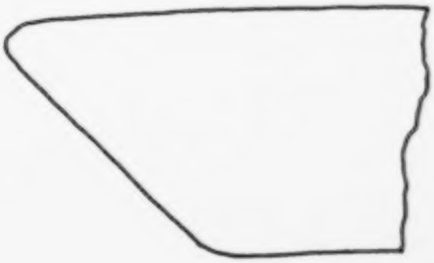
Measurement (in millimetres):

Width	35
Length	64
Thickness	8.5

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 30

OPPIDO MC
1990

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: mortar residue on under side and lime accretion covers most surfaces

Edge Definition: two worked edges and three deliberately cut edges

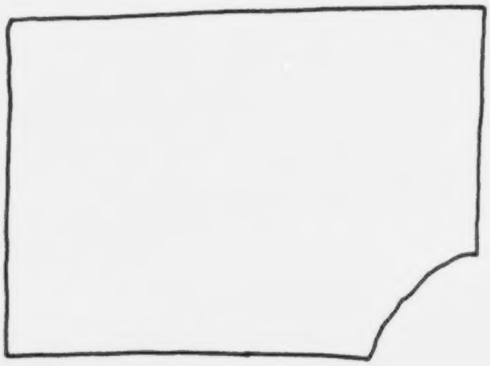
Measurement (in millimetres):

Width	50
Length	59
Thickness	8

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 31

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable): 90-66(6)

Residue/Accretions:	very little residue and no mortar
Edge Definition:	no deliberately cut edges and two worked flat surfaces

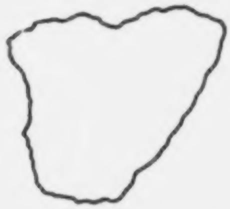
Measurement (in millimetres):

Width	31
Length	30
Thickness	6

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 32

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable): 90-66(7)

Residue/Accretions: no residue or mortar

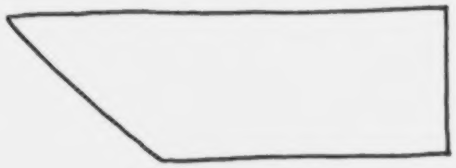
Edge Definition: all edges deliberately cut/worked (rectangular shape with one vertical edge cut diagonally)

Measurement (in millimetres):

Width	23
Length	66.5
Thickness	9

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 33

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: not apparent

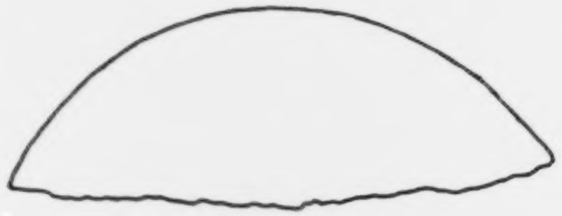
Edge Definition: one cut edge - forms an arc shape - piece of a larger circular tile

Measurement (in millimetres):

Width	29 (diameter)
Length	79
Thickness	6

Photographed? **Cross Reference: (if applicable)**

Drawing:



Catalogue No. 34

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two cut edges form a half trapezoid

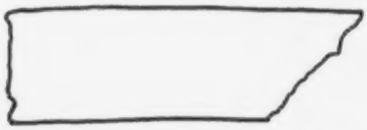
Measurement (in millimetres):

Width	15.5
Length	52
Thickness	13

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 35

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: small amount on under side

Edge Definition: two edges cut at right angles

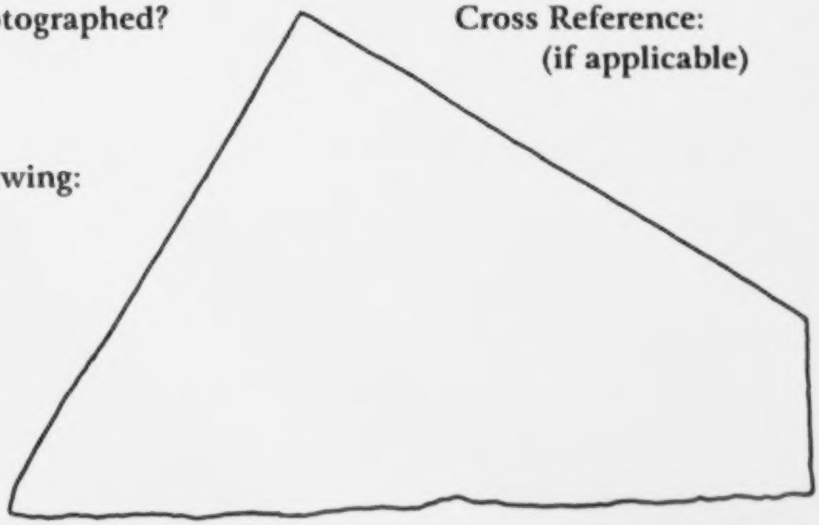
Measurement (in millimetres):

Width	85
Length	119
Thickness	20

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 36

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: small amount of mortar on under side

Edge Definition: two cut edges form half trapezoid shape

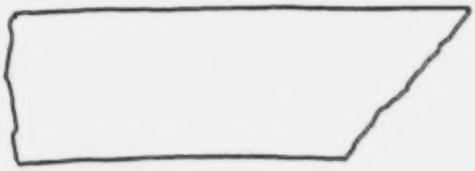
Measurement (in millimetres):

Width	22
Length	70
Thickness	16

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 37

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: lime deposits on three sides

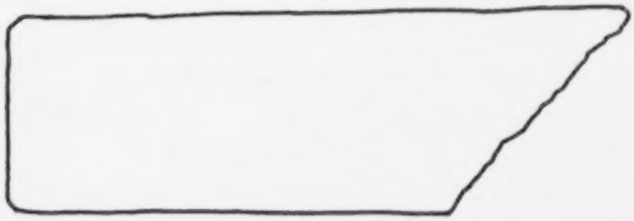
Edge Definition: two cut edges form half trapezoid shape

Measurement (in millimetres):

Width	29
Length	90
Thickness	14.5

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 38

OPPIDO MC
1990

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: mortar on one side, lime all over

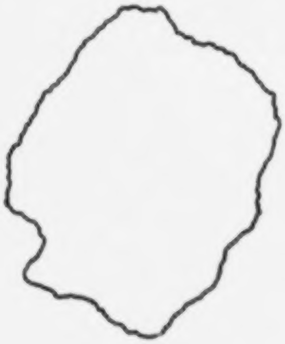
Edge Definition: all edges broken

Measurement (in millimetres):

Width	36
Length	47
Thickness	10

Photographed? **Cross Reference:** **(if applicable)**

Drawing:



Catalogue No. 39

OPPIDO MC
1990

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: little lime or mortar accretion

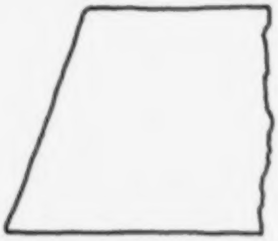
Edge Definition: two worked surfaces and three deliberately cut edges

Measurement (in millimetres):

Width	33
Length	38
Thickness	9

Photographed? **Cross Reference:** **(if applicable)**

Drawing:



Catalogue No. 40

OPPIDO MC
1992

Area: 3	**Trench:** C-D-E	**Layer:** 16

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: very little residue

Edge Definition: two worked flat surfaces but only one deliberately cut edge

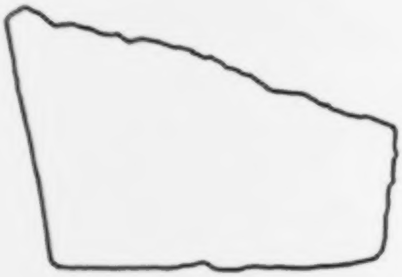
Measurement (in millimetres):

Width	36
Length	49
Thickness	11

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 41

OPPIDO MC
1990

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: very little residue

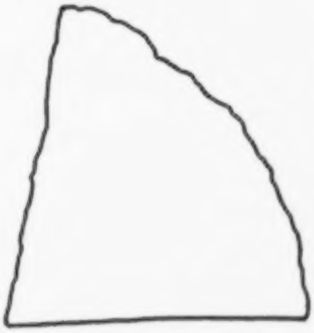
Edge Definition: two worked surfaces but only one deliberately cut edge

Measurement (in millimetres):

Width	44.5
Length	49
Thickness	11

Photographed? **Cross Reference:** (if applicable)

Drawing:



Catalogue No. 42

OPPIDO MC
1990

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: very little residue

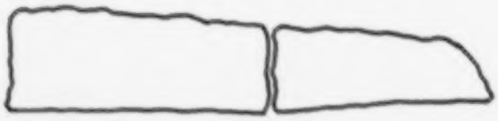
Edge Definition: two worked flat surfaces and two deliberately cut edges - one piece broken in two (new break)

Measurement (in millimetres):

Width	14
Length	69
Thickness	5

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 43

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: coated with lime deposits

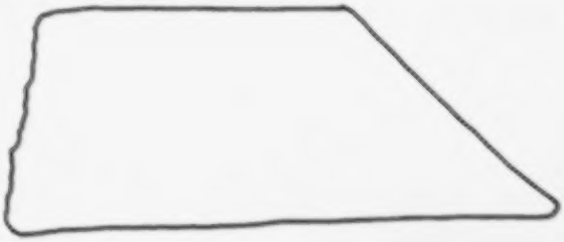
Edge Definition: three cut edges

Measurement (in millimetres):

Width	32.5
Length	85
Thickness	9.5

Photographed? **Cross Reference:** (if applicable)

Drawing:



Catalogue No. 44

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: small amount on break

Edge Definition: all four edges deliberately cut to form a narrow rectangle

Measurement (in millimetres):

Width	19
Length	70
Thickness	10

Photographed? **Cross Reference:**
(if applicable)

Drawing:

Catalogue No. 45

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: small amount on break

Edge Definition: three deliberately cut edges form half trapezoid shape

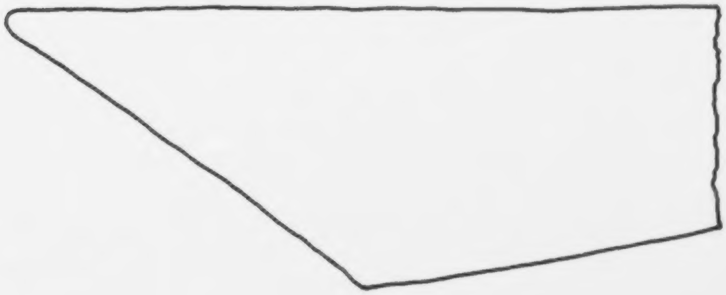
Measurement (in millimetres):

Width	40
Length	105
Thickness	7

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 46

OPPIDO MC
1992

Area: 3 **Trench:** C-D-E **Layer:** 16

Classification: Rosso Antico

Small Find Number (if applicable):

Residue/Accretions: mortar residue on two sides

Edge Definition: all edges deliberately cut to form a large rhombus shape - complete floor tile

Measurement (in millimetres):

Width	69
Length	103
Thickness	22

Photographed? **Cross Reference:**
(if applicable)

Drawing:

Catalogue No. 47

OPPIDO MC
1992

Area: 3 **Trench:** D3 **Layer:** 117

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: mortar residue on under side

Edge Definition: two edges deliberately cut

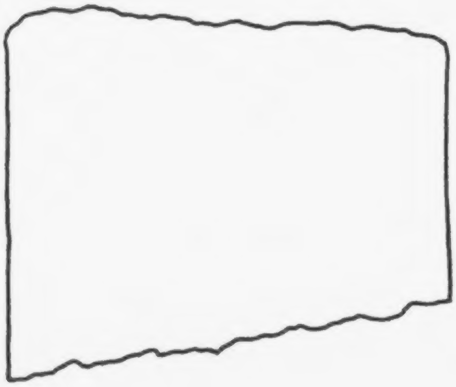
Measurement (in millimetres):

Width 53
Length 64
Thickness 11

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 48

OPPIDO MC
1992

Area: 3 **Trench:** D3 **Layer:** 117

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: mortar residue on under side

Edge Definition: all edges broken

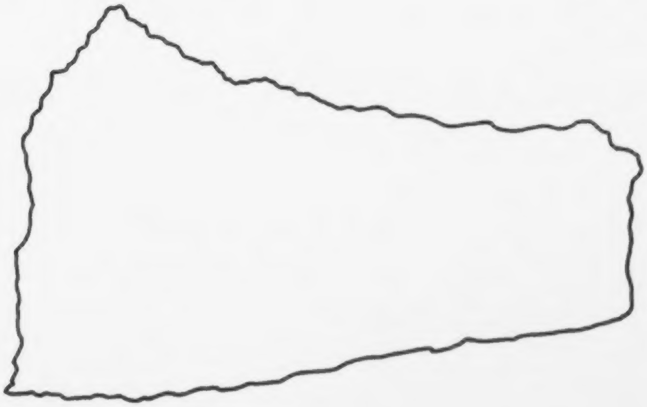
Measurement (in millimetres):

Width	55
Length	89
Thickness	10

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 49

OPPIDO MC
1992

Area: 3 **Trench:** D3 **Layer:** 2

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: lime deposits on all sides

Edge Definition: three deliberately cut edges

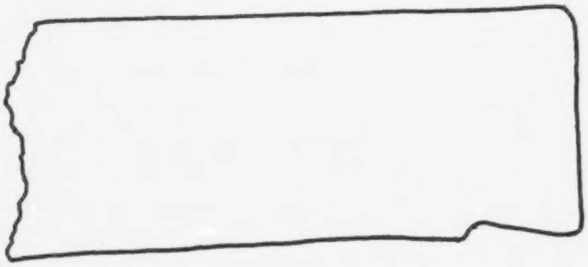
Measurement (in millimetres):

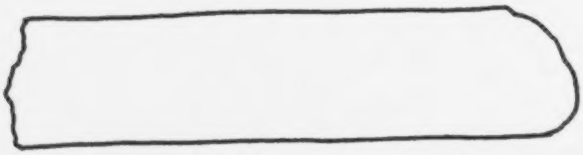
Width	32
Length	83
Thickness	19

Photographed?

Cross Reference:
(if applicable)

Drawing:





Catalogue No. 50

OPPIDO MC
1992

Area: 3 **Trench:** H3 **Layer:** 75

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two worked vertical sides with rounded surface - baseboard/doorjamb fragment?

Measurement (in millimetres):

Width	n/a
Length	138
Thickness	12

Photographed? yes **Cross Reference:** photo inventory #51
(if applicable)

Drawing:

Catalogue No. 51

OPPIDO MC
1992

Area: 3 **Trench:** H3 **Layer:** 75

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: all broken edges

Measurement (in millimetres):

Width n/a
Length n/a
Thickness 19

Photographed? yes **Cross Reference:** photo inventory #52
(if applicable)

Drawing:

Catalogue No. 52

OPPIDO MC
1992

Area: 3 **Trench:** H3 **Layer:** 17

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: three worked edges forming the end of a rectangle - used as a border piece?

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	10

Photographed? yes **Cross Reference:** photo inventory #38
(if applicable)

Drawing:

Catalogue No. 53

OPPIDO MC
1992

Area: 3 **Trench:** H3 **Layer:** 75

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: all edges broken - fragment

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	19

Photographed? yes **Cross Reference:** photo inventory #50
(if applicable)

Drawing:

Catalogue No. 54

OPPIDO MC
1992

Area: 3 **Trench:** H3 **Layer:** 17

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: no apparetnly worked or cut edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	12

Photographed? yes **Cross Reference:** photo inventory #37
(if applicable)

Drawing:

Catalogue No. 55

OPPIDO MC
1992

Area: 3 **Trench:** H3 **Layer:** 75

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two worked edges forming a 90 angle - corner of a floor tile?

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	25 (back side roughened)

Photographed? yes **Cross Reference:** photo inventory #53
(if applicable)

Drawing:

Catalogue No. 56

OPPIDO MC
1992

Area: 3 **Trench:** D3/H3 **Layer:** 2

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: mortar on one of the breaks

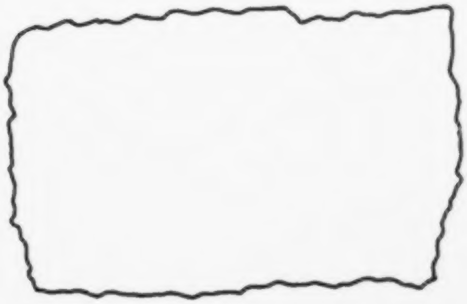
Edge Definition: worked, but no cut edges

Measurement (in millimetres):

Width	39
Length	65
Thickness	13

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 57

OPPIDO MC
1992

Area: 3 **Trench:** D3/H3 **Layer:** 2

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: mortar on under side

Edge Definition: cut on three sides - elongated rectangular shape

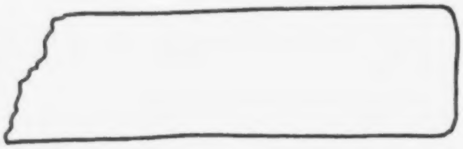
Measurement (in millimetres):

Width	18
Length	66
Thickness	13

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 58

OPPIDO MC
1992

Area: 3 **Trench:** D3/H3 **Layer:** 2

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: coated with lime deposits

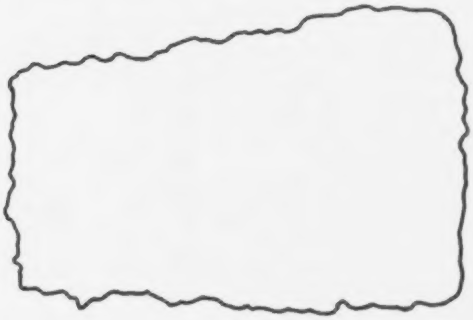
Edge Definition: all edges broken

Measurement (in millimetres):

Width	43
Length	67
Thickness	26

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 59

OPPIDO MC
1992

Area: 3 **Trench:** D3/H3 **Layer:** 2

Classification: Carretin

Small Find Number (if applicable):

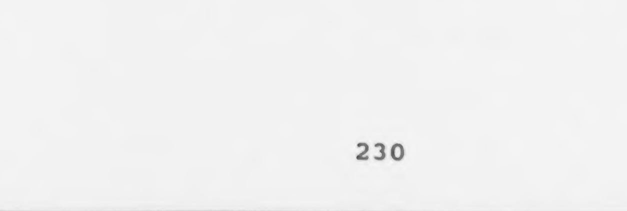
Residue/Accretions:	coated with lime deposits
Edge Definition:	rounded on top to form horseshoe shape with flat bottom and two vertical sides

Measurement (in millimetres):

Width	28
Length	40
Thickness	19

Photographed? **Cross Reference:** **(if applicable)**

Drawing:



Catalogue No. 60

OPPIDO MC
1992

Area: 3 **Trench:** D3/H3 **Layer:** 2

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: all edges broken

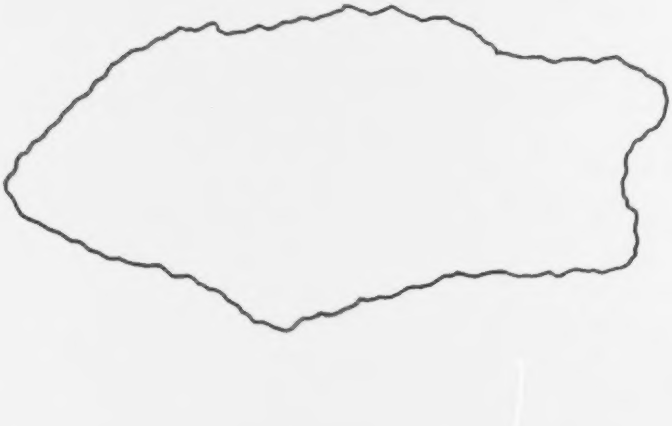
Measurement (in millimetres):

Width	97
Length	92
Thickness	15

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 61

OPPIDO MC
1992

Area: 3 **Trench:** D3/H3 **Layer:** 2

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: mortar residue on all sides

Edge Definition: all edges broken

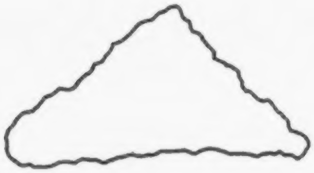
Measurement (in millimetres):

Width	44
Length	21
Thickness	12

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 62

OPPIDO MC
1992

Area: 3 **Trench:** D3/H3 **Layer:** 2

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: mortar on under side

Edge Definition: all edges broken

Measurement (in millimetres):

Width	20
Length	54
Thickness	16

Photographed? **Cross Reference: (if applicable)**

Drawing:

Catalogue No. 63

OPPIDO MC
1992

Area: 3 **Trench:** D3/H3 **Layer:** 2

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: all edges broken

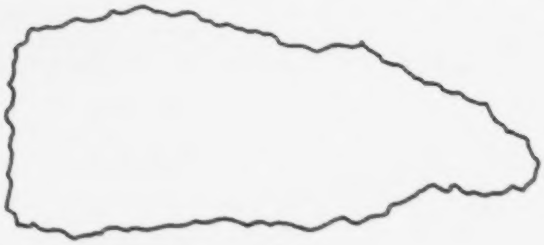
Measurement (in millimetres):

Width	27
Length	78
Thickness	18

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 64

OPPIDO MC
1992

Area: 3 **Trench:** North of D3 **Layer:** 2

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: all edges broken

Measurement (in millimetres):

Width	46
Length	20
Thickness	17

Photographed?

Cross Reference:
(if applicable)

Drawing:

Catalogue No. 65

OPPIDO MC
1992

Area: 3 **Trench:** North of D3 **Layer:** 2

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: not apparent

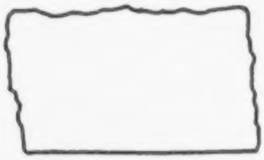
Edge Definition: one deliberately cut edge

Measurement (in millimetres):

Width	22
Length	35
Thickness	5

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 66

OPPIDO MC
1992

Area: 3 **Trench:** D3/H3 **Layer:** 2

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: not apparent

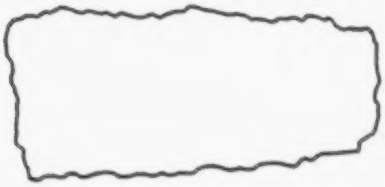
Edge Definition: all edges broken

Measurement (in millimetres):

Width	22
Length	54
Thickness	6

Photographed? **Cross Reference:** **(if applicable)**

Drawing:



Catalogue No. 67

OPPIDO MC
1992

Area: 3 **Trench:** North of D3 **Layer:** 2

Classification: Unidentified (white with black veins)

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: all edges broken

Measurement (in millimetres):

Width	52
Length	36
Thickness	20

Photographed?

Cross Reference:
(if applicable)

Drawing:

Catalogue No. 68

OPPIDO MC
1992

Area: 3 **Trench:** North of D3 **Layer:** 2

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

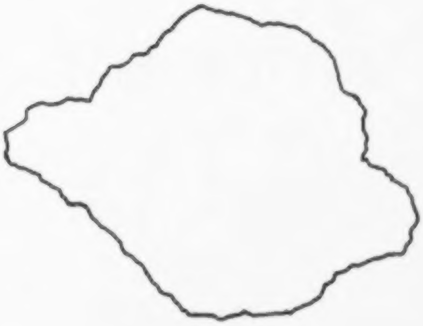
Edge Definition: all edges broken

Measurement (in millimetres):

Width	46
Length	53
Thickness	12

Photographed? **Cross Reference: (if applicable)**

Drawing:



Catalogue No. 69

OPPIDO MC
1990

Area: 3 **Trench:** F **Layer:** 14

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: no mortar residue

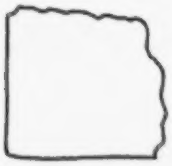
Edge Definition: two deliberately cut edges

Measurement (in millimetres):

Width	20
Length	21
Thickness	10

Photographed? **Cross Reference:** **(if applicable)**

Drawing:



Catalogue No. 70

OPPIDO MC
1992

Area: 3 **Trench:** F22 **Layer:** 1

Classification: Unidentified (white with black veins)

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment - all edges broken

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	14

Photographed? **Cross Reference:**
(if applicable)

Drawing:

Catalogue No. 71

OPPIDO MC
1990

Area: 3 **Trench:** G **Layer:** 35

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: lime deposits on all surfaces - mortar residue on one surface and three cut edges

Edge Definition: three deliberately cut edges and top and bottom worked surfaces

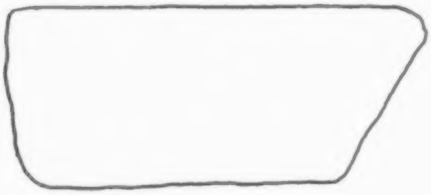
Measurement (in millimetres):

Width	24
Length	62
Thickness	16

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 72

OPPIDO MC
1990

Area: 3 **Trench:** G **Layer:** 14

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: one surface and one side covered in mortar, small amount of residual lime left on all surfaces

Edge Definition: top and bottom surfaces worked flat

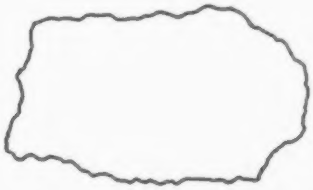
Measurement (in millimetres):

Width	25
Length	43
Thickness	14

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 73

OPPIDO MC
1990

Area: 3 **Trench:** G **Layer:** 35

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: mortar present on one side and all edges

Edge Definition: one edge cut diagonally, top and bottom surfaces worked flat

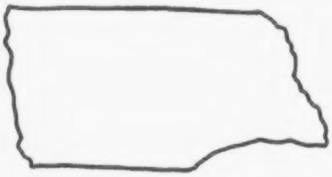
Measurement (in millimetres):

Width	23
Length	53
Thickness	18

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 74

OPPIDO MC
1990

Area: 3 **Trench:** G **Layer:** 35

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: mortar present on all sides and edges

Edge Definition: three deliberately cut edges forming a right angle triangle - appears to be an intact tile

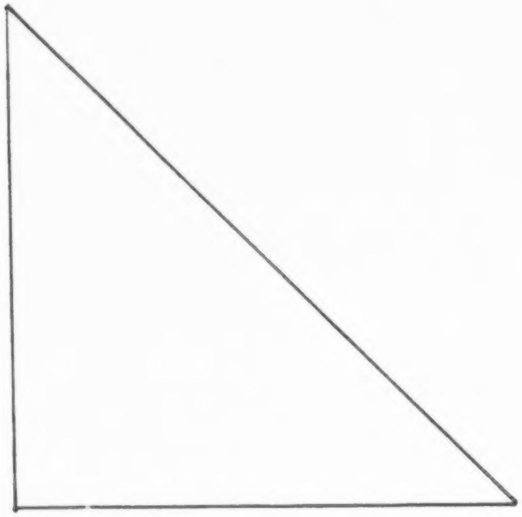
Measurement (in millimetres):

Width	75
Length	100
Thickness	11

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 75

OPPIDO MC
1990

Area: 3 **Trench:** G **Layer:** 35

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: mortar present on one side and two edges

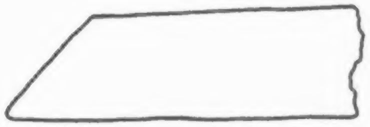
Edge Definition: two worked surfaces and three deliberately cut edges, one edge cut diagonally

Measurement (in millimetres):

Width	14
Length	50
Thickness	8.5

Photographed? **Cross Reference:** (if applicable)

Drawing:



Catalogue No. 76

OPPIDO MC
1990

Area: 3 **Trench:** G **Layer:** 35

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: mortar present on under side

Edge Definition: top and bottom surfaces worked flat and all edges roughened

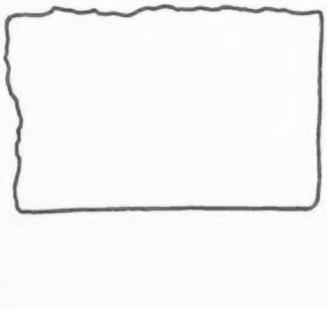
Measurement (in millimetres):

Width	28
Length	49
Thickness	13

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 77

OPPIDO MC
1990

Area: 3 **Trench:** G **Layer:** 35

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: mortar residue on three sides

Edge Definition: one worked surface and one deliberately cut edge

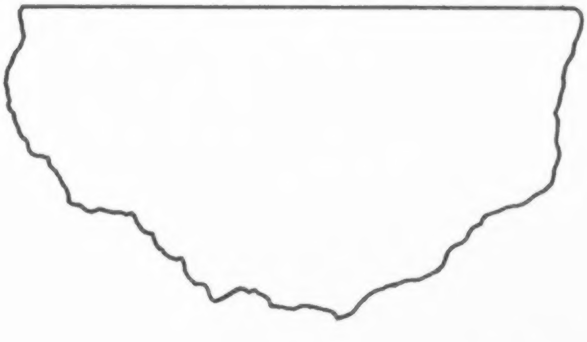
Measurement (in millimetres):

Width	45.5
Length	82
Thickness	11

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 78

OPPIDO MC
1990

Area: 3 **Trench:** G **Layer:** 35

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: lime deposit on one surface and all four edges

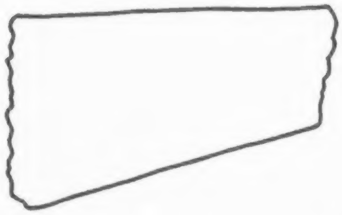
Edge Definition: two worked flat surfaces, all edges broken

Measurement (in millimetres):

Width	26.5
Length	47
Thickness	14

Photographed? **Cross Reference: (if applicable)**

Drawing:



Catalogue No. 79

OPPIDO MC
1990

Area: 3 **Trench:** H **Layer:** 35

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: some mortar on underside

Edge Definition: one deliberately cut edge, three broken edges

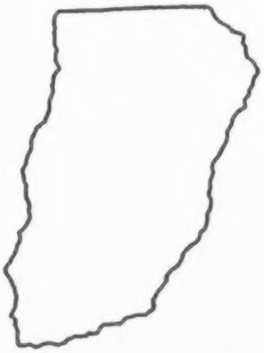
Measurement (in millimetres):

Width	32
Length	49
Thickness	9

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 80

OPPIDO MC
1990

Area: 3 **Trench:** G **Layer:** 35

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: mortar on one surface and one edge

Edge Definition: three deliberately cut edges forming a rectangle, one broken edge - top and bottom surfaces worked flat

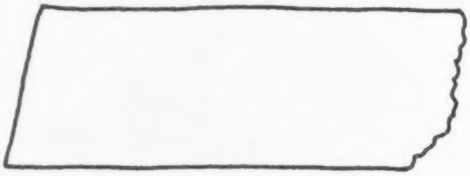
Measurement (in millimetres):

Width	23
Length	65
Thickness	18

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 80A

OPPIDO MC
1992

Area: 3 **Trench:** H1/H2 **Layer:** 123

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions:	residue on under side and all edges
Edge Definition:	all four edges deliberately cut to form a perfect square - bottom surface roughened

Measurement (in millimetres):

Width	280
Length	280
Thickness	26

Photographed?

Cross Reference:
(if applicable)

Drawing:

20 mm = 40 mm

Not to Scale

Catalogue No. 81

OPPIDO MC
1992

Area: 3 **Trench:** I15-L16 **Layer:** 1-Plough

Classification: Africano

Small Find Number (if applicable):

Residue/Accretions:	some mortar residue on under side - under side has been roughened to faciltate better adhesion
Edge Definition:	all four edges deliberately cut - complete marble floor tile

Measurement (in millimetres):

Width	111
Length	225
Thickness	19

Photographed? **Cross Reference:**
(if applicable)

Drawing:

Catalogue No. 82

OPPIDO MC
1992

Area: 3 **Trench:** L6/P6 **Layer:** 120

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: four worked edges forming a complete diamond shaped floor tile or insert

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	25

Photographed? yes **Cross Reference:** photo inventory #40
(if applicable)

Drawing:

Catalogue No. 83

OPPIDO MC
1992

Area: 3 **Trench:** L6/P6 **Layer:** 120

Classification: Portasanta

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: one worked horizontal edge

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	11

Photographed? yes **Cross Reference:** photo inventory #42
(if applicable)

Drawing:

Catalogue No. 84

OPPIDO MC
1992

Area: 3 **Trench:** L6/P6 **Layer:** 120

Classification: Unidentified (Bianco e Nero Antico?)

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: one worked horizontal edge

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	17

Photographed? yes **Cross Reference:** photo inventory #41
(if applicable)

Drawing:

Catalogue No. 85

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Africano

Small Find Number (if applicable):

Residue/Accretions: mortar on one side in small amounts

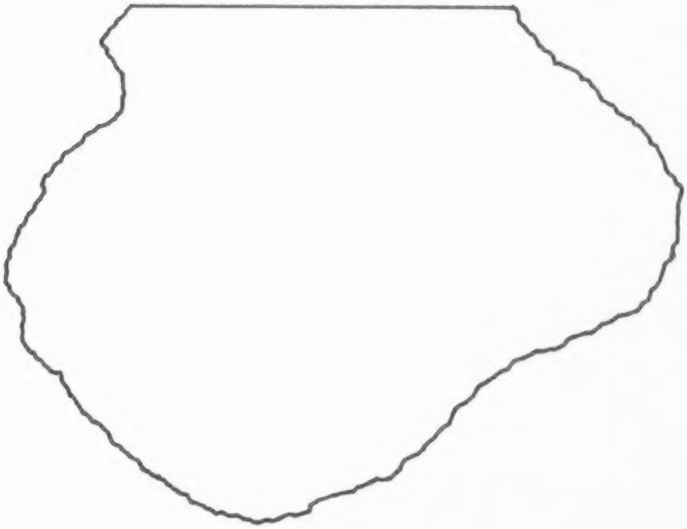
Edge Definition: one deliberately cut horizontal edge and three broken sides

Measurement (in millimetres):

Width	94
Length	76
Thickness	9

Photographed? **Cross Reference:** **(if applicable)**

Drawing:



Catalogue No. 86

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Africano

Small Find Number (if applicable):

Residue/Accretions:	mortar on the roughened underside and on three edges
Edge Definition:	three deliberately cut edges and roughened underside - appears to be from a rectangular shaped tile

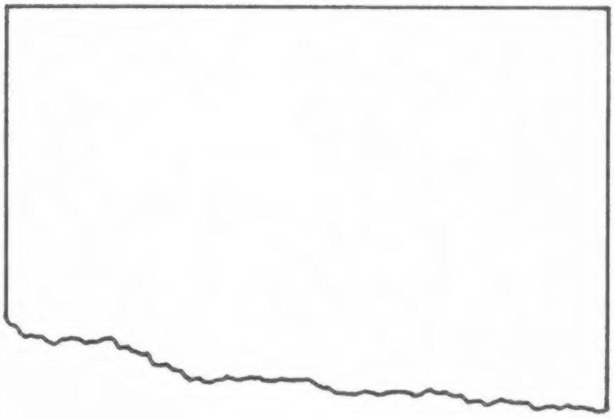
Measurement (in millimetres):

Width	89
Length	59
Thickness	14

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 87

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: mortar on one side and along the cut edge

Edge Definition: one cut edge and two broken edges

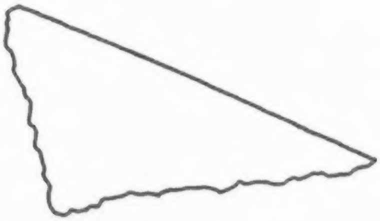
Measurement (in millimetres):

Width	59
Length	30
Thickness	6

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 88

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions:	significant amount of mortar on the underside and on the worked edge
Edge Definition:	two deliberately cut edges, one horizontal and one diagonal which lead me to believe that this piece was once a large triangular tile

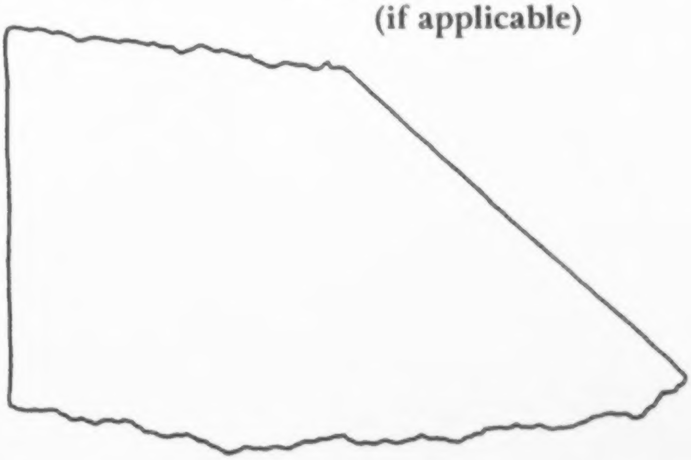
Measurement (in millimetres):

Width	56
Length	102
Thickness	7

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 89

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: mortar on the underside and on one edge - lime accretions throughout

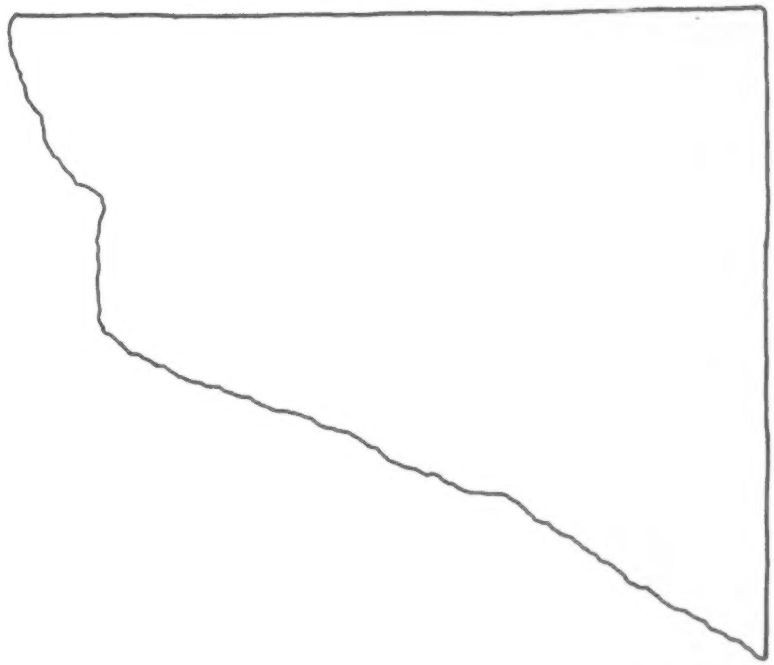
Edge Definition: two deliberately cut edges forming a right angles - again likely the corner of a square or triangular floor tile (judging by the thickness)

Measurement (in millimetres):

Width	110
Length	98
Thickness	12

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 90

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: mortar on one surface

Edge Definition: one deliberately cut horizontal edge - apparently this piece broken from a much larger slab - juding by thickness likely a floor tile

Measurement (in millimetres):

Width	100
Length	124
Thickness	13.5

Photographed?

Cross Reference:
(if applicable)

Drawing:

Catalogue No. 91

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: no apparent mortar

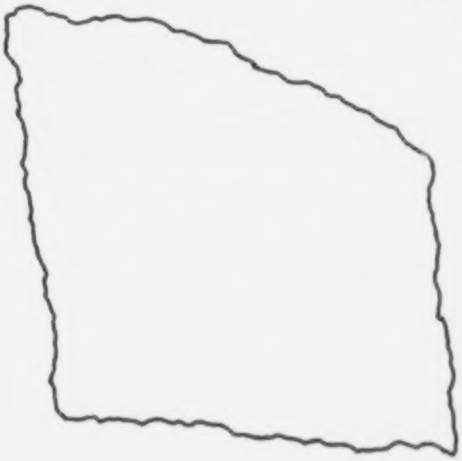
Edge Definition: no deliberately worked edges

Measurement (in millimetres):

Width	61
Length	62
Thickness	17

Photographed? **Cross Reference:** **(if applicable)**

Drawing:



Catalogue No. 92

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: mortar on bottom horizontal and two vertical sides

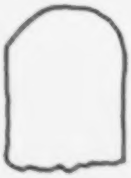
Edge Definition: whole piece is deliberately worked into the shape of a baseboard

Measurement (in millimetres):

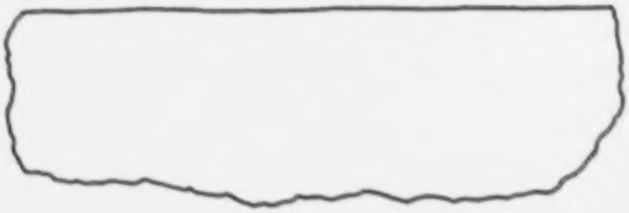
Width	29
Length	93
Thickness	18

Photographed?

Cross Reference:
(if applicable)



Drawing:



Catalogue No. 93

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions:	mortar and lime residue covers both front and back faces and all four edges
Edge Definition:	one deliberately cut edge with three others broken - again, thickness suggests perhaps a fragment of a larger floor tile

Measurement (in millimetres):

Width	95
Length	80
Thickness	20

Photographed?

Cross Reference:
(if applicable)

Drawing:

Catalogue No. 94

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: mortar in small amount on under side only

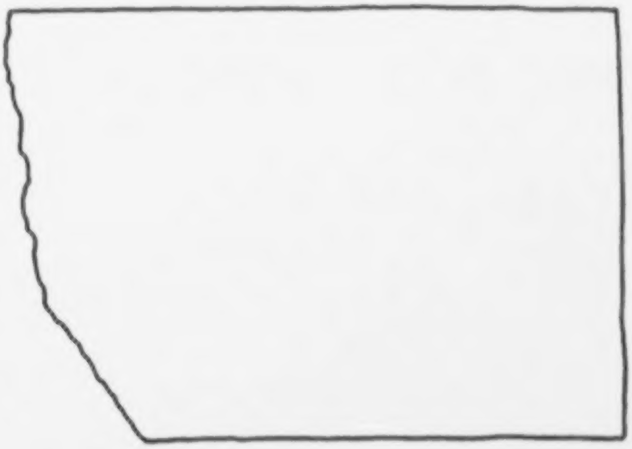
Edge Definition: three deliberately cut edges forming two right angles - the end of a rectangular tile

Measurement (in millimetres):

Width	61
Length	90
Thickness	15

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 95

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: mortar on under side

Edge Definition: two deliberately cut edges which form a right angles - possibly broken corner of a square floor tile

Measurement (in millimetres):

Width	90
Length	95
Thickness	18

Photographed?

Cross Reference:
(if applicable)

Drawing:

Catalogue No. 96

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: small amount of residue on all sides

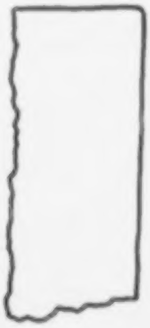
Edge Definition: two deliberately worked edges forming a right angles - piece seems to be in the shape of a long thin rectangle

Measurement (in millimetres):

Width	19
Length	48
Thickness	17

Photographed? **Cross Reference:** (if applicable)

Drawing:



Catalogue No. 97

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: small amount of residue on under side

Edge Definition: one deliberately cut horizontal edge

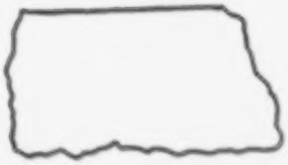
Measurement (in millimetres):

Width	21
Length	39
Thickness	9.5

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 98

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: mortar on under side

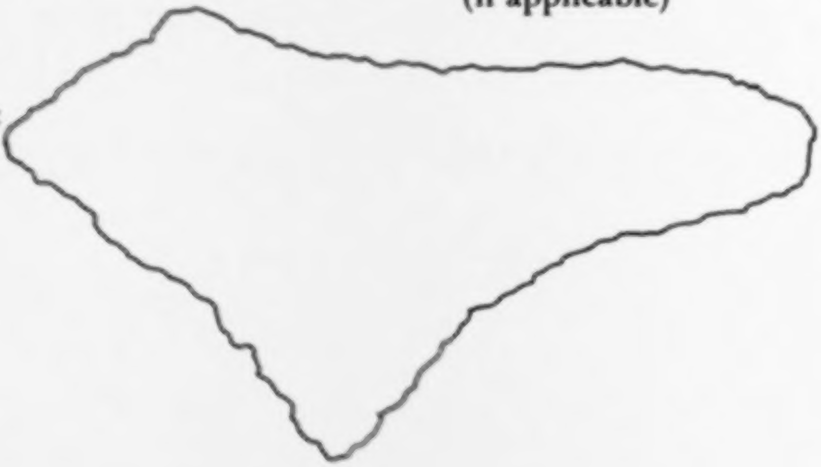
Edge Definition: no deliberately cut edges

Measurement (in millimetres):

Width	70
Length	120
Thickness	14

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 99

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: all edges broken

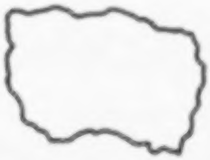
Measurement (in millimetres):

Width	22
Length	33
Thickness	12

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 100

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: mortar on under side

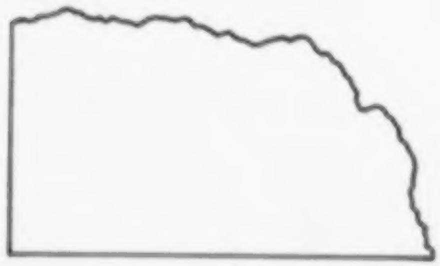
Edge Definition: two deliberately cut edges forming a right angle

Measurement (in millimetres):

Width	63
Length	34
Thickness	7

Photographed? **Cross Reference:** (if applicable)

Drawing:



Catalogue No. 101

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: small amount of mortar on one surface

Edge Definition: no deliberately cut edges

Measurement (in millimetres):

Width	17
Length	27.5
Thickness	5

Photographed?

Cross Reference:
(if applicable)

Drawing:

Catalogue No. 102

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: mortar present on under side

Edge Definition: one deliberately cut horizontal edge - rather large piece suffered a vertical break - both pieces held together for measurements

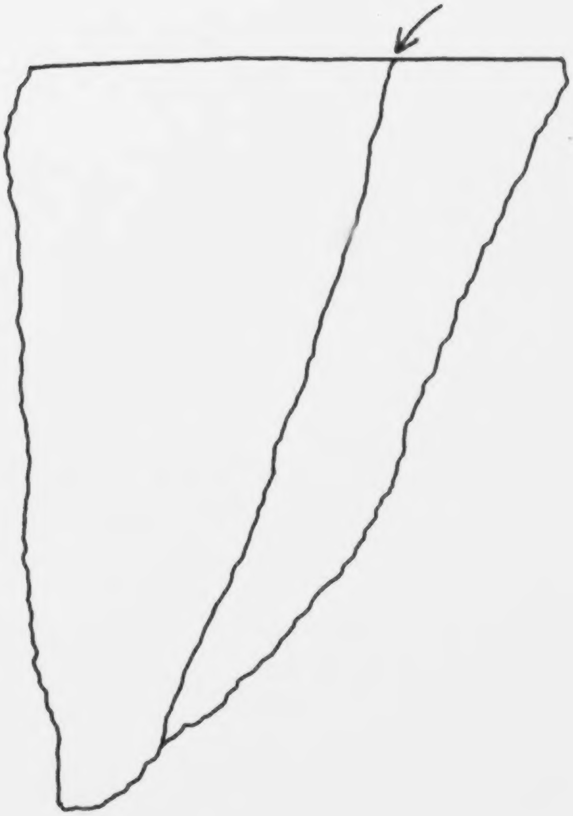
Measurement (in millimetres):

Width	84
Length	105
Thickness	11

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 103

OPPIDO MC
1992

Area: 3 **Trench:** L8/P9 **Layer:** 2

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: small amount of mortar on all surfaces

Edge Definition: three deliberately cut edges forming the end of a rectangle

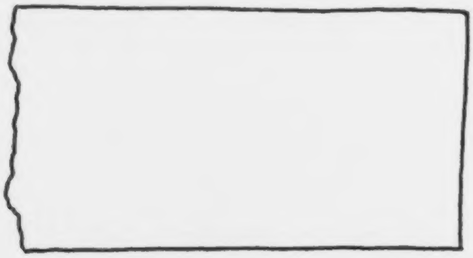
Measurement (in millimetres):

Width	35
Length	64
Thickness	11.5

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 104

OPPIDO MC
1992

Area: 3 **Trench:** L7/P7, L8/P8 **Layer:** 120

Classification: Unidentified (Bianco e Nero Antico?)

Small Find Number (if applicable):

Residue/Accretions: mortar residue on one side

Edge Definition: no deliberately cut edges - piece in a triangular shape

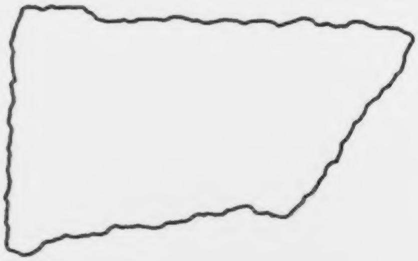
Measurement (in millimetres):

Width	33
Length	61
Thickness	15

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 105

OPPIDO MC
1992

Area: 3 **Trench:** L7/P7, L8/P8 **Layer:** 120

Classification: Unidentified (Bianco e Nero Antico?)

Small Find Number (if applicable):

Residue/Accretions: mortar present on one side

Edge Definition: no deliberately cut edges

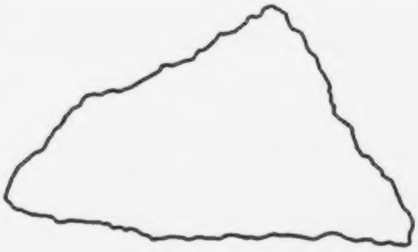
Measurement (in millimetres):

Width	42
Length	60
Thickness	15

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 106

OPPIDO MC
1992

Area: 3 **Trench:** L7/P7, L8/P8 **Layer:** 120

Classification: Unidentified (Bianco e Nero Antico?)

Small Find Number (if applicable):

Residue/Accretions: mortar present on under side

Edge Definition: one deliberately cut horizontal edge

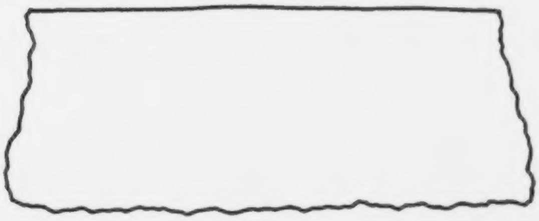
Measurement (in millimetres):

Width	31
Length	80
Thickness	16

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 107

OPPIDO MC
1992

Area: 3 **Trench:** P9/Q9 **Layer:** 2

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two worked edges forming a right angles - corner of a floor tile or insert

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	15

Photographed? yes **Cross Reference:** photo inventory #36
(if applicable)

Drawing:

Catalogue No. 108

OPPIDO MC
1992

Area: 3 **Trench:** M-Line **Layer:** 2

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: very small amounts of accretion

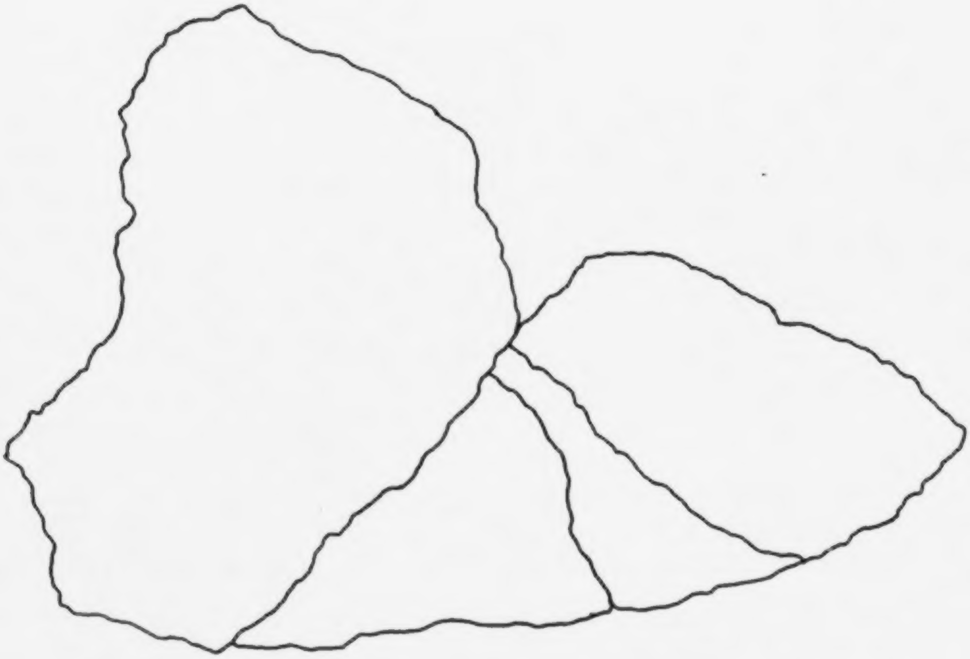
Edge Definition: no deliberately cut edges - the piece was broken, laying in situ, so for purposes of clarity, it has been counted as one piece - the breaks are clear in the diagram

Measurement (in millimetres):

Width	143
Length	96
Thickness	20

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 109

OPPIDO MC
1992

Area: 3 **Trench:** M-Line **Layer:** 2

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: heavy lime deposit on one side of the piece

Edge Definition: one deliberately cut edge - fragment from a larger piece

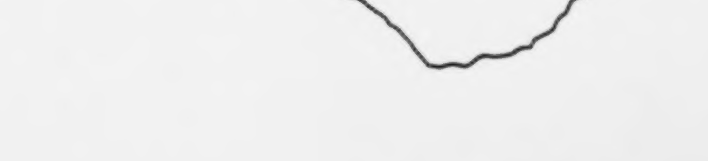
Measurement (in millimetres):

Width	82
Length	47
Thickness	12

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 110

OPPIDO MC
1992

Area: 3 **Trench:** M-Line **Layer:** 2

Classification: Lapis Lacedaemonicus

Small Find Number (if applicable):

Residue/Accretions: very small amount of lime depsoit on edges

Edge Definition: four deliberately cut edges forming a small rectangle

Measurement (in millimetres):

Width	20
Length	56
Thickness	5

Photographed?

Cross Reference:
(if applicable)

Drawing:

Catalogue No. 111

OPPIDO MC
1992

Area: 3 **Trench:** P3 **Layer:** 2

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: some amount of lime deposit on all surfaces

Edge Definition: no deliberately worked or cut edges

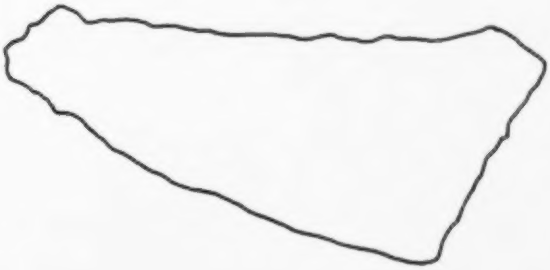
Measurement (in millimetres):

Width	80
Length	35
Thickness	15

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 112

OPPIDO MC
1992

Area: 3 **Trench:** Q5, South of F3 **Layer:** 2

Classification: Unidentified (Bianco e Nero Antico?)

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	25

Photographed? **Cross Reference:**
(if applicable)

Drawing:

Catalogue No. 113

OPPIDO MC
1992

Area: 3 **Trench:** Q6-Q7 **Layer:** 132

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: small amount of mortar

Edge Definition: three worked edges appear to form triangular shape - underside is rough hewn to accept greater amount of mortar - one of the corners has been broken off

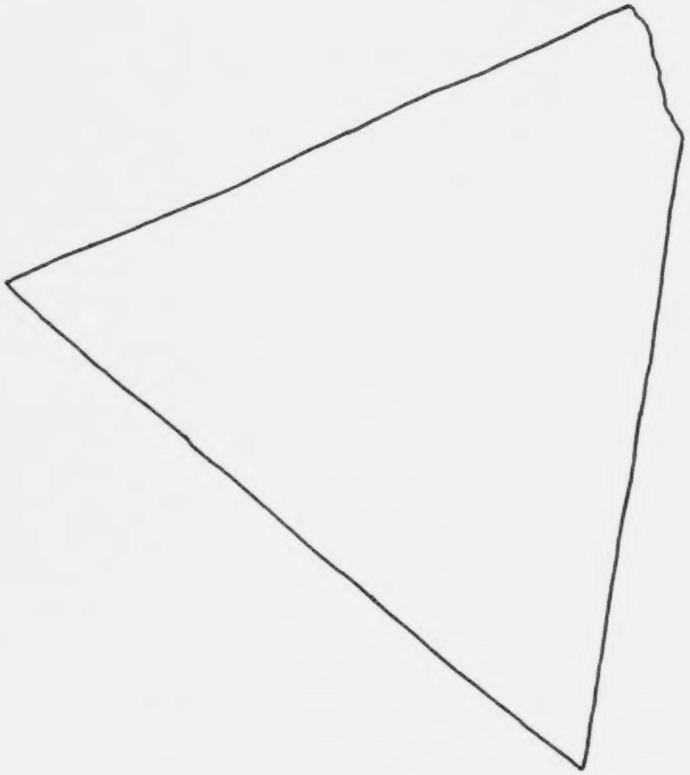
Measurement (in millimetres):

Width	108
Length	103
Thickness	22

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 114

OPPIDO MC
1992

Area: 3 **Trench:** Q6-Q7 **Layer:** 132

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: small amount of lime accretion on the breaks

Edge Definition: no deliberately cut edges - broken from a larger piece

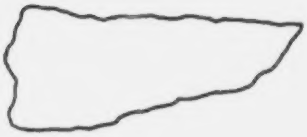
Measurement (in millimetres):

Width	41
Length	16
Thickness	16

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 115

OPPIDO MC
1992

Area: 3 **Trench:** Q6-Q7 **Layer:** 132

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: mortar residue on one side and on the break

Edge Definition: three edges appear cut (two horizontal, one vertical) the fourth edge is broken - forms an elongated rectangle

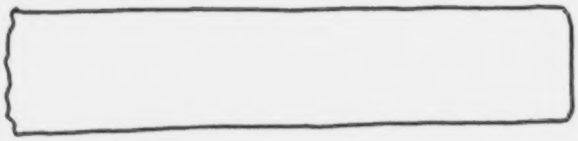
Measurement (in millimetres):

Width	16
Length	86
Thickness	14

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 116

OPPIDO MC
1992

Area: 3 **Trench:** Q6-Q7 **Layer:** 132

Classification: Unidentified (Bianco e Nero Antico)

Small Find Number (if applicable):

Residue/Accretions: small amount of natural lime deposit on the bottom edge of this piece

Edge Definition: all edges deliberately worked into the shape of an upright horseshoe

Measurement (in millimetres):

Width	24
Length	102
Thickness	38

Photographed?

Cross Reference:
(if applicable)

Drawing:

Catalogue No. 117

OPPIDO MC
1992

Area: 3 **Trench:** Q8 **Layer:** 2

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: all edges appear worked

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	20

Photographed? yes **Cross Reference:** photo inventory #49
(if applicable)

Drawing:

Catalogue No. 118

OPPIDO MC
1992

Area: 3 **Trench:** Q8 **Layer:** 2

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two worked edges forming a 90° angle

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	6

Photographed? yes **Cross Reference:** photo inventory #48
(if applicable)

Drawing:

Catalogue No. 119

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: mortar and/or lime deposits on all surfaces

Edge Definition: all edges broken

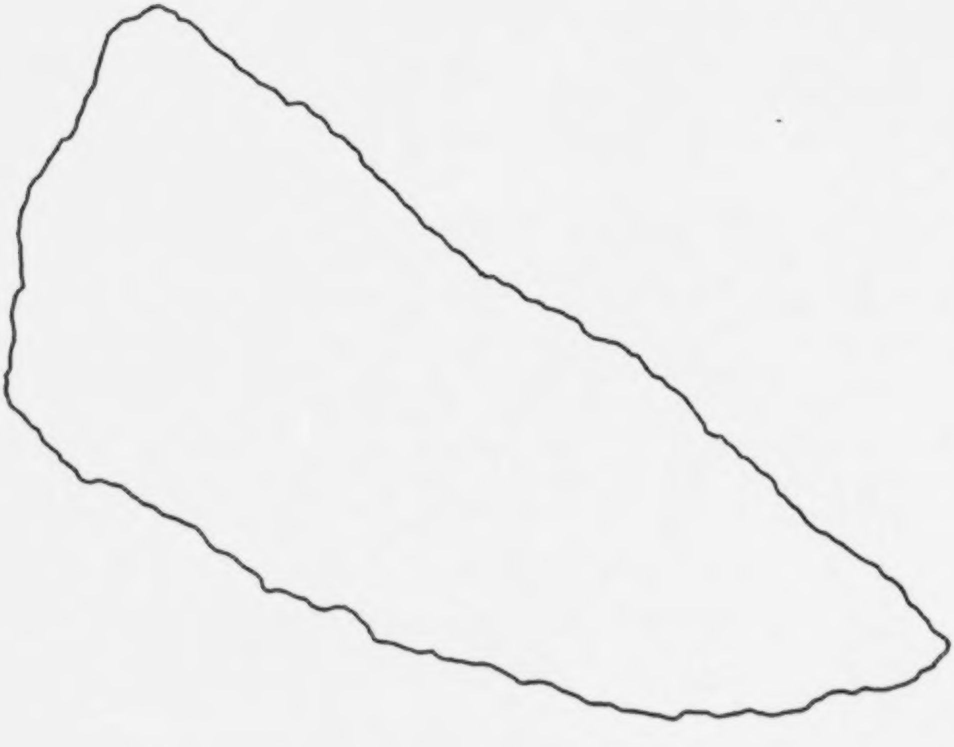
Measurement (in millimetres):

Width	75
Length	158
Thickness	24

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 120

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: mortar and/or lime deposits on all surfaces

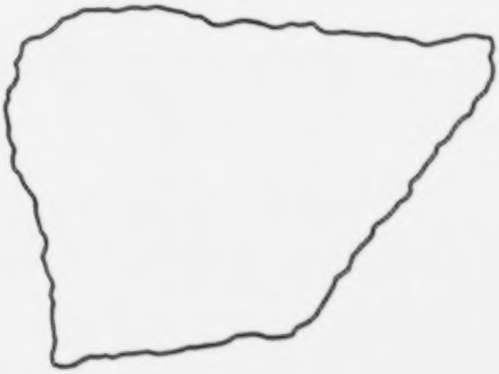
Edge Definition: all edges broken

Measurement (in millimetres):

Width	73
Length	72
Thickness	24

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 121

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: mortar and/or lime deposits on all surface area

Edge Definition: one deliberately cut horizontal edge - three broken edges - very large - looks like part of a larger floor tile

Measurement (in millimetres):

Width	184
Length	140
Thickness	12

Photographed? **Cross Reference:**
(if applicable)

Drawing:

Catalogue No. 122

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: lime and/or mortar residue on all surfaces

Edge Definition: no deliberately cut edges - all broken

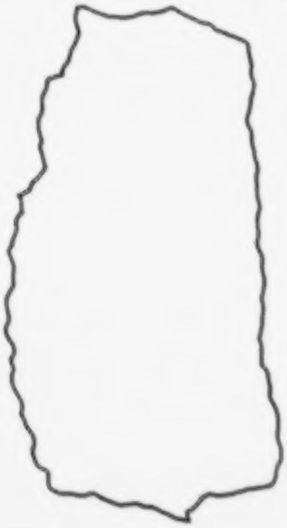
Measurement (in millimetres):

Width	40
Length	70
Thickness	22

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 123

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: lime and/or mortar residue on all surfaces

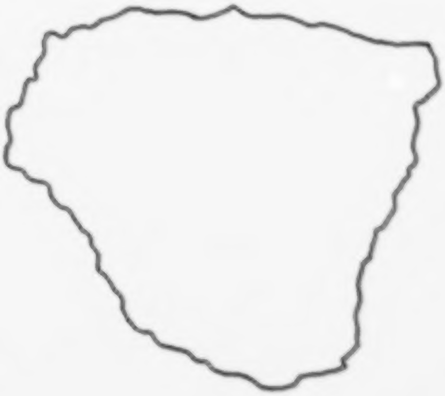
Edge Definition: no deliberately cut edges - all broken

Measurement (in millimetres):

Width	63
Length	55
Thickness	22

Photographed? **Cross Reference:** **(if applicable)**

Drawing:



Catalogue No. 124

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: lime and/or mortar residue on all surface area

Edge Definition: no deliberately cut edges - all broken

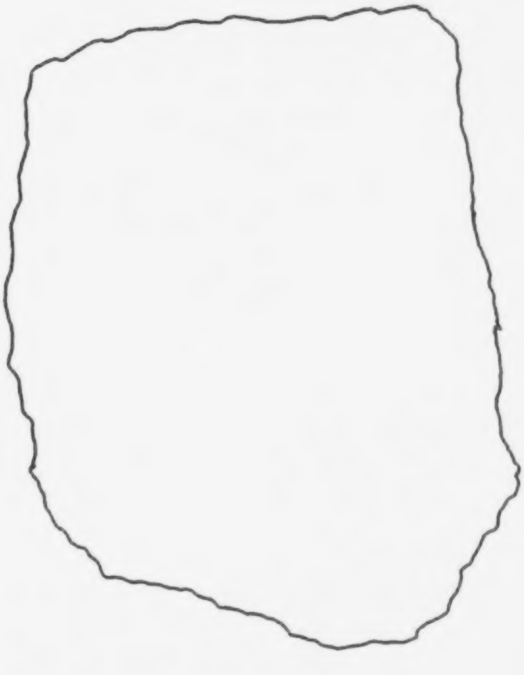
Measurement (in millimetres):

Width	70
Length	96
Thickness	20

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 125

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: significant amount of lime residue

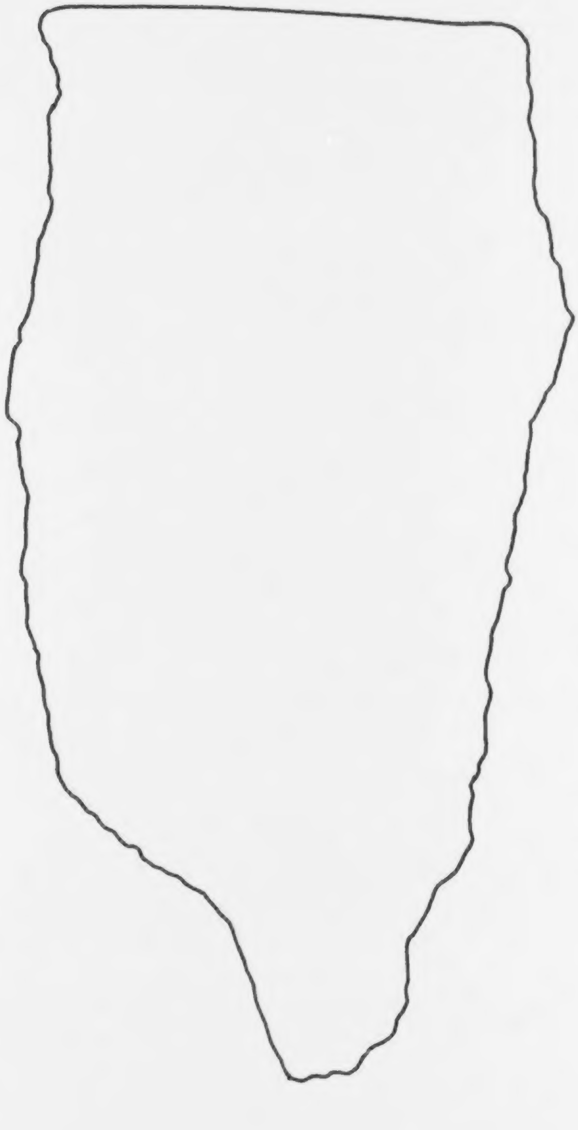
Edge Definition: one deliberately cut edge - three broken edges

Measurement (in millimetres):

Width	66
Length	152
Thickness	33

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 126

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: significant amount of lime residue

Edge Definition: no deliberately cut edges - broken from a larger piece

Measurement (in millimetres):

Width	86
Length	160
Thickness	24

Photographed? **Cross Reference:**
(if applicable)

Drawing:

Catalogue No. 127

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: large amounts of lime residue

Edge Definition: no deliberately cut edges

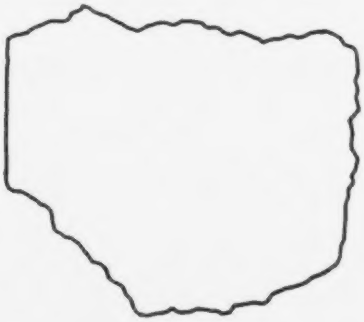
Measurement (in millimetres):

Width	51
Length	42
Thickness	16

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 128

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: large amount of lime residue

Edge Definition: no deliberately cut edges

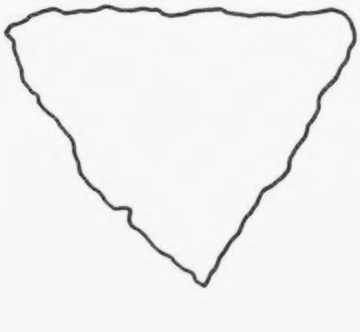
Measurement (in millimetres):

Width	52
Length	40
Thickness	16

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 129

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: large amount of lime residue

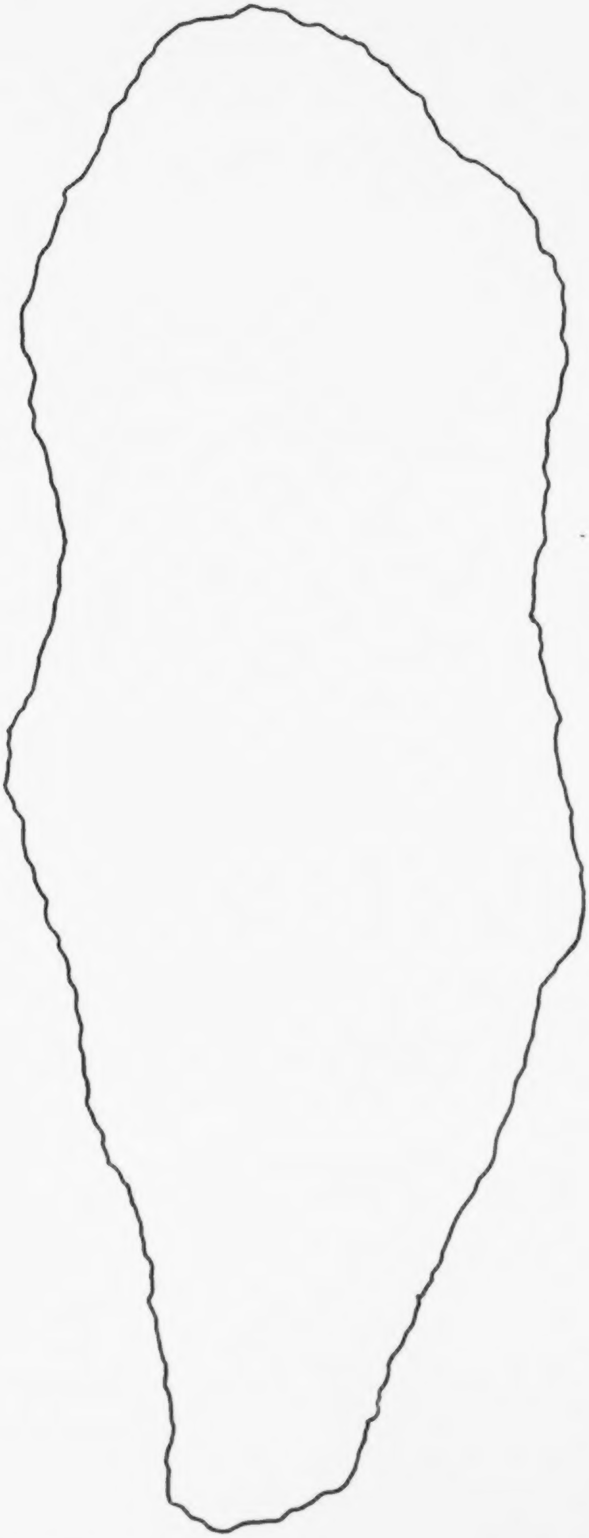
Edge Definition: no deliberately cut edges

Measurement (in millimetres):

Width	80
Length	274
Thickness	21

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 130

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: large amount of lime residue

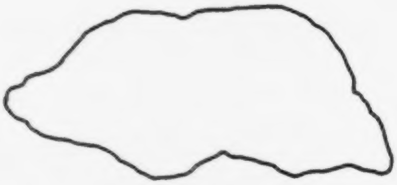
Edge Definition: no deliberately cut edges

Measurement (in millimetres):

Width	57
Length	15
Thickness	14

Photographed? **Cross Reference:**
(if applicable)

Drawing:



Catalogue No. 131

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 **Layer:** 103

Classification: Portasanta

Small Find Number (if applicable):

Residue/Accretions: very little mortar residue

Edge Definition: no deliberately cut edges

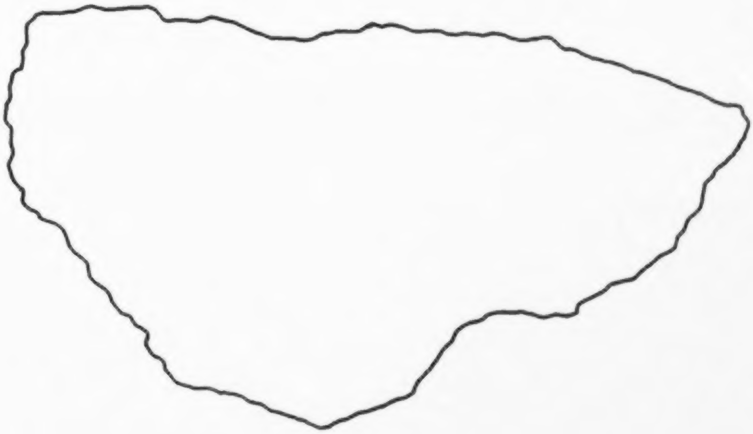
Measurement (in millimetres):

Width	110
Length	60
Thickness	15

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 132

OPPIDO MC
1992

Area: 3 **Trench:** Room 5 - Northwest Quadrant **Layer:** 128

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: one worked edge and three broken edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	20

Photographed? yes **Cross Reference:** phto invnetory #39
(if applicable)

Drawing:

Catalogue No. 133

OPPIDO MC
1992

Area: 3 **Trench:** Room 1 - Backfill **Layer:** 1

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	15

Photographed?

Cross Reference:
(if applicable)

Drawing:

Catalogue No. 134

OPPIDO MC
1992

Area: 3 **Trench:** Room 1 - West End **Layer:** 1

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	10

Photographed? yes **Cross Reference:** photo inventory #47
(if applicable)

Drawing:

Catalogue No. 135

OPPIDO MC
1989

Area: 3 **Trench:** Room 1/Saggio 1 **Layer:** 2

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: minor amount of lime residue

Edge Definition: no deliberately cut edges - very large piece - remains of a larger floor tile?

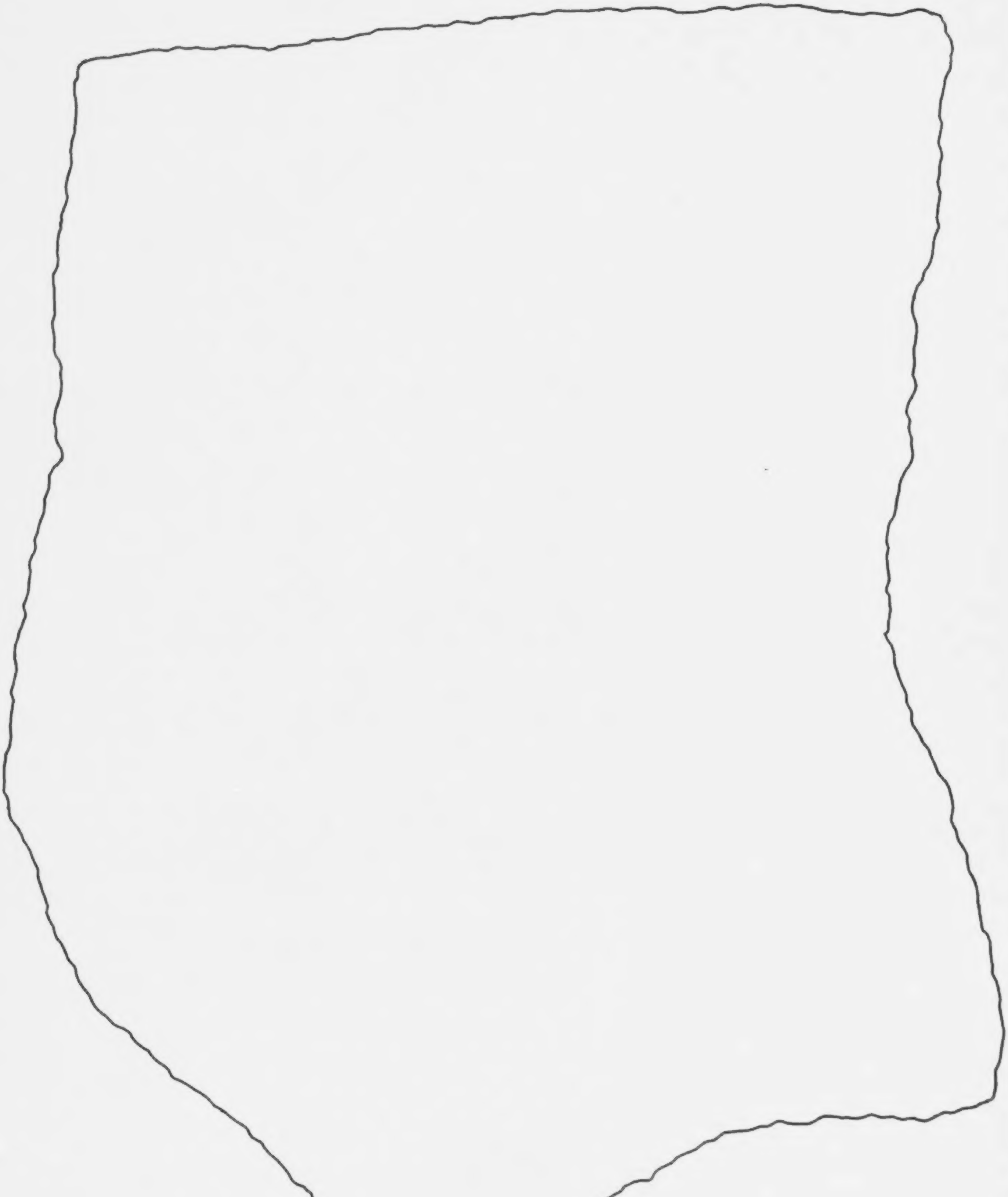
Measurement (in millimetres):

Width	170
Length	240
Thickness	21-41 (differences occur due to breakage)

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 136

OPPIDO MC
1992

Area: 3 **Trench:** 3 **Layer:** 14

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: large amount of lime residue covers all surfaces

Edge Definition: one deliberately cut edge - part of a larger floor tile

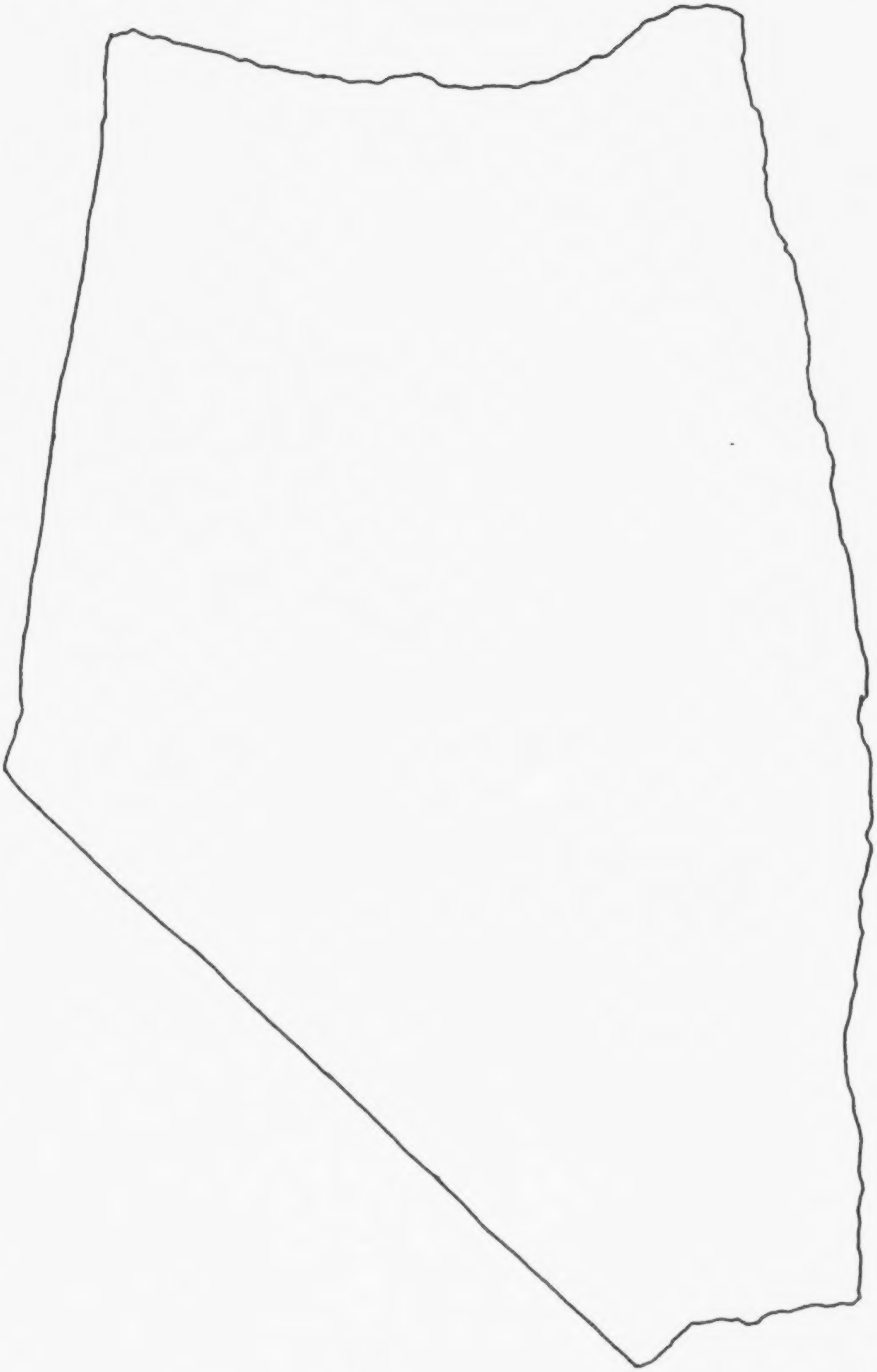
Measurement (in millimetres):

Width	145
Length	246
Thickness	11.5

Photographed?

Cross Reference:
(if applicable)

Drawing:



Catalogue No. 137

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Africano

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two worked edges forming right angle - corner of a tile

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	16

Photographed? yes **Cross Reference:** photo inventory #17
(if applicable)

Drawing:

Catalogue No. 138

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Africano

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: one worked edge - piece forms a small rectangle

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	19

Photographed? yes **Cross Reference:** photo inventory #18
(if applicable)

Drawing:

Catalogue No. 139

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Africano

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two worked edges - piece forms a right angles

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	7

Photographed? yes **Cross Reference:** photo inventory #19
(if applicable)

Drawing:

Catalogue No. 140

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Africano

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: three worked edges - fragment of small tile

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	7

Photographed? yes **Cross Reference:** photo inventory #20
(if applicable)

Drawing:

Catalogue No. 141

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Africano

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: one slightly worked edge

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	14

Photographed? yes **Cross Reference:** photo inventory #27
(if applicable)

Drawing:

Catalogue No. 142

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Africano

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: no cut or worked edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	14

Photographed? yes **Cross Reference:** photo inventory #28
(if applicable)

Drawing:

Catalogue No. 143

OPPIDO MC
1992

Area: 3 **Trench**: Room 9 **Layer**: 123

Classification: Africano

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: no cut or worked edges

Measurement (in millimetres):

Width n/a
Length n/a
Thickness 15

Photographed? yes **Cross Reference**: photo inventory #29
(if applicable)

Drawing:

Catalogue No. 144

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment - no deliberately cut or worked edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	19

Photographed? yes **Cross Reference:** photo inventory #11
(if applicable)

Drawing:

Catalogue No. 145

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment - no deliberately cut or worked edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	12

Photographed? yes **Cross Reference:** photo inventory #12
(if applicable)

Drawing:

Catalogue No. 146

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment - no deliberately cut or worked edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	16

Photographed? yes **Cross Reference:** phot inventory #13
(if applicable)

Drawing:

Catalogue No. 147

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment - no deliberately cut or wroked edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	14

Photographed? yes **Cross Reference:** photo inventory #14
(if applicable)

Drawing:

Catalogue No. 148

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment - no deliberately cut or worked edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	14

Photographed? yes **Cross Reference:** photo inventory #15
(if applicable)

Drawing:

Catalogue No. 149

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two worked edges forming a 90 angles - pehaps corner of a complete tile

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	20

Photographed? yes **Cross Reference:** photo inventory #16
(if applicable)

Drawing:

Catalogue No. 150

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: no deliberate;y cut or worked edges - all broken

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	13

Photographed? yes **Cross Reference:** photo inventory #32 **(if applicable)**

Drawing:

Catalogue No. 151

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: one horizontally worked edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	17

Photographed? yes **Cross Reference:** photo inventory #33
(if applicable)

Drawing:

Catalogue No. 152

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two worked edges forming a 90° angle

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	15

Photographed? yes **Cross Reference:** photo inventory #34
(if applicable)

Drawing:

Catalogue No. 153

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Carretin

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: one horizonatlly worked edge

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	14

Photographed? yes **Cross Reference:** photo inventory #35
(if applicable)

Drawing:

Catalogue No. 154

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment - no worked edges

Measurement (in millimetres):

Width n/a
Length n/a
Thickness 16

Photographed? yes **Cross Reference:** photo inventory #7
(if applicable)

Drawing:

Catalogue No. 155

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two deliberately worked edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	24

Photographed? yes **Cross Reference:** photo inventory #8
(if applicable)

Drawing:

Catalogue No. 156

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two deliberately worked edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	16

Photographed? yes **Cross Reference:** photo inventory #9
(if applicable)

Drawing:

Catalogue No. 157

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: all edges broken

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	21

Photographed? yes **Cross Reference:** photo inventory #10
(if applicable)

Drawing:

Catalogue No. 158

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: no worked or cut edges - fragment

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	12

Photographed? yes **Cross Reference:** photo inventory #21
(if applicable)

Drawing:

Catalogue No. 159

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two cut parallel edges - border fragment?

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	9

Photographed? yes **Cross Reference:** photo inventory #22
(if applicable)

Drawing:

Catalogue No. 160

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Cipollino

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: possibly two deliberately cut edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	8

Photographed? yes **Cross Reference:** photo inventory #23
(if applicable)

Drawing:

Catalogue No. 161

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: three worked or cut edges forming two 90° angles - possibly part of a large square floor tile

Measurement (in millimetres):

Width	300
Length	150
Thickness	24

Photographed? yes **Cross Reference:** photo inventory #24 **(if applicable)**

Drawing:

Catalogue No. 162

OPPIDO MC
1992

Area: 3	**Trench:** Room 9	**Layer:** 123

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: no cut or worked edges - broken fragment

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	15

Photographed? yes

Cross Reference: photo inventory #25
(if applicable)

Drawing:

Catalogue No. 163

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Giallo Antico

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: no cut or worked edges - broken fragment

Measurement (in millimetres):

Width n/a
Length n/a
Thickness 18

Photographed? yes **Cross Reference:** photo inventory #26
(if applicable)

Drawing:

Catalogue No. 164

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: one horizonatlly worked edge

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	10

Photographed? yes **Cross Reference:** photo inventory #30
(if applicable)

Drawing:

Catalogue No. 165

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Pavonazzetto

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: four deliberately cut edges forming complete rectangular floor tile or insert

Measurement (in millimetres):

Width	110
Length	200
Thickness	29

Photographed? yes **Cross Reference:** photo inventory #31
(if applicable)

Drawing:

Catalogue No. 166

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: no apparent residue

Edge Definition: one deliberately cut edge, other edges perhaps worked or broken, forms arc - underside left rough

Measurement (in millimetres):

Width	15	(diameter)
Length	65	
Thickness	6	

Photographed? **Cross Reference:** **(if applicable)**

Drawing:

Catalogue No. 167

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: one deliberately cut edge

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	24

Photographed? yes **Cross Reference:** photo inventory #1
(if applicable)

Drawing:

Catalogue No. 168

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: three deliberately cut edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	13

Photographed? yes **Cross Reference:** photo inventory #2
(if applicable)

Drawing:

Catalogue No. 169

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: two deliberately cut edges

Measurement (in millimetres):

Width n/a
Length n/a
Thickness 7

Photographed? yes **Cross Reference:** photo inventory #3
(if applicable)

Drawing:

Catalogue No. 170

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment - no worked or cut edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	9

Photographed? yes **Cross Reference:** photo inventory #4
(if applicable)

Drawing:

Catalogue No. 171

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragement - no worked or cut edges

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	10

Photographed? yes **Cross Reference:** photo inventory #5
(if applicable)

Drawing:

Catalogue No. 172

OPPIDO MC
1992

Area: 3 **Trench:** Room 9 **Layer:** 123

Classification: Porfido Rosso

Small Find Number (if applicable):

Residue/Accretions: not apparent

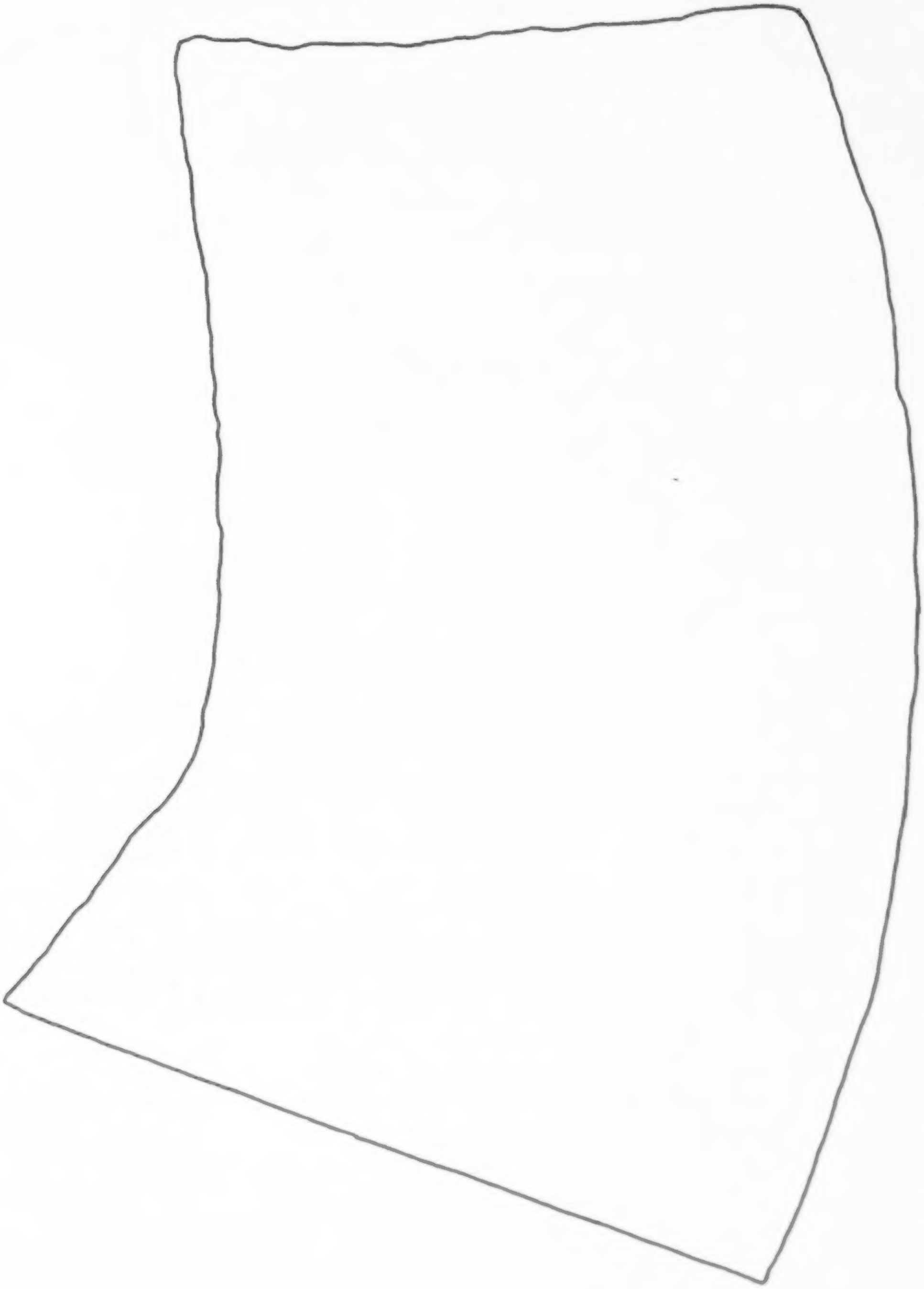
Edge Definition: one apparently worked edge

Measurement (in millimetres):

Width	180
Length	110
Thickness	9

Photographed? yes **Cross Reference:** photo inventory #6
(if applicable)

Drawing:



Catalogue No. 173

OPPIDO MC
1992

Area: 3 **Trench:** Room 10 **Layer:** 122/147

Classification: Unidentified (Bianco e Nero Antico)

Small Find Number (if applicable):

Residue/Accretions: not apparent

Edge Definition: fragment

Measurement (in millimetres):

Width	n/a
Length	n/a
Thickness	21

Photographed? **Cross Reference:**
(if applicable)

Drawing:

Catalogue No. 174

OPPIDO MC
1990

Area: 3 **Trench:** North Extension **Layer:** 2

Classification: Bigio Antico

Small Find Number (if applicable):

Residue/Accretions: very little residue of any sort

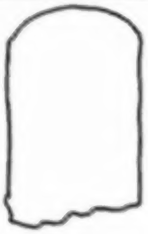
Edge Definition: two worked flat vertical edges and rounded top side

Measurement (in millimetres):

Width	32
Length	130
Thickness	18

Photographed?

Cross Reference:
(if applicable)



Drawing: